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ABSTRACT

This self-instructional text is an adjunct to the Foreign Service Institute's "Luganda Basic Course." The time required for mastery of the tonal system is normally 20 hours. Essential to the program is the series of tape recordings that accompanies this book. Contents include material on: (1) long and short vowels and consonants, (2) initial vowels, (3) pitch, (4) class concord, (5) noun classes, (6) tone, (7) "yes-no" questions, (8) symbols and spelling, (9) juncture, (10) linking, (11) natural texts, (12) intonation, (13) negative verb forms, and (14) cardinal numbers. (RL)

LUGANDA

ED0 55520

PRETRAINING PROGRAM

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PREFACE

This book, with its accompanying tapes, is an adjunct to the Foreign Service Institute's **Luganda Basic Course.** *It is in the form of a self-instructional program of approximately 20 hours duration and will be useful especially to those students who have a serious interest in mastering the tonal system of the language.*

A draft of the program was tested in Monroe, New York, with a group of Peace Corps trainers whose reactions were collected and transmitted to the authors by Ruth E. Franklin. Claudia P. Wilds also supplied a detailed critique of the programming.

Earl W. Stevick, Professor of Linguistics at the Foreign Service Institute, planned and wrote the program with the exception of the Luganda portions, which were provided by Frederick K. Kamoga. The work was undertaken at the suggestion of Allan M. Kulakow of the United States Peace Corps.

Frederick W. Krug and John Dewees contributed photographs. Tapes were produced in the language laboratory of the Foreign Service Institute under the direction of Gary Alley. Recording technicians were Arthur Young and Jose Ramirez. Typing was done by Irma C. Ponce and Linda E. Terrio. Carolyn Jackson and Marjorie Purchase assisted with the illustrations.

FSI gratefully acknowledges the financial support of the Peace Corps for the preparation and publication of this volume.

James R. Frith

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How to Use This Program:

This program is intended for students who have had no previous contact with Luganda, and who have not yet begun to study with a live instructor. Its purpose is not to teach you to speak any Luganda; rather, it teaches recognition of certain fundamental features of the structure of the language. Total time required for completion of the program is probably not greater than 20 hours. On completion of the program, you will be ready for live instruction using Luganda Basic Course or any other textbook.

The book is divided into 15 series of frames. The series are lettered (A-O), and the frames are numbered within each series. You are to consider the frames one at a time, sliding a large card, or 'slider', down the page as you go along. Marks are provided in the margins to show the boundaries of the frames.

An essential part of the program is the series of tape recordings that accompany this book. The relationship between the printed and the audio materials varies from one frame to another. The following symbols are given in the upper left corner of the frame to show you how to proceed:

12^{i} This frame is for information only. No choice is necessary. There is no tape recording to accompany this frame.

12^{ir} This frame is for information only. No choice is necessary. Illustrative material for this frame is available on the tape.

12^- This frame can be done by reading from top to bottom. Make a choice between the alternatives that are presented. Then check your response by uncovering the answer in [ ] in the lower right corner. There is no tape recording.

12^{-r} As above, except that tape recorded material is available for reference.

$12^{:-}$ Read the printed material, then listen to the tape, then choose, and check your answer by uncovering the lower right corner.

12^+ Look at the picture, and any language that appears alongside it. Then, without uncovering the printed alternatives, listen to the alternatives on tape. Choose the one that you think is correct. The correct alternative is given last on the tape, and is translated into English in the book.

In a few frames, you are expected to construct your own response, rather than selecting from two or three ready-made alternatives. If your response is supposed to consist of tone marks, a circle is drawn over the syllables for which tone marks are to be supplied: [Tuli ludda wa?]. In other frames, your response will be in English words; in these frames, your slider will uncover three question marks: ? ? ?, which warn you not to move the slider any farther until you have decided on a response.

As you start a frame, stop the machine and look at the code in the upper left corner. Before you choose between the alternatives, take time to consider them carefully.

If you still make an occasional mistake, look at the frame again, and try to figure out why the correct response is the correct response. You may need to look back a few frames for help on this.

If you find that your first choice was wrong for more than six or seven frames in any one series, it would be a good idea to go through that series again before proceeding to the next one.

As you work through the program, you may find that you want to 'mumble along' with the Luganda voice. Do not resist this impulse.

——— o ———

Series A.

In Series A, you will learn to hear long and short vowels and consonants, and to represent them by marks on paper. You will also learn when vowels are automatically long, and how to divide words into syllables. The very important concept of 'mora', or 'rhythmic beat' is introduced.

1^{ir}

In learning Luganda, you have to listen for some things that you don't have to listen for in English. One of these is the length (the duration) of vowels. Here is a pair of Luganda words. The first means 'they finish' [bamala], and the second means 'they smear' [bamaala.]. Listen to them again: [bamala.] 'they finish' and [bamaala.] 'they smear'. Here they are in reverse order: [bamaala.] 'they smear' and [bamala.] 'they finish'.

2:

Listen to the following pairs of words. Tell whether they are the SAME, or DIFFERENT. Try to give the correct answer ahead of the tape:

bamala. [¯ - -]   bamaala. [¯ __ -]

3:

Now you will hear only one word at a time. Tell whether the vowel of the second syllable is LONG, or SHORT.

bamala.   bamaala.

4:

Again, you will hear one word at a time. Tell whether it means 'they finish', or 'they smear'.

bamala.   bamaala.

5^{ir}

Another way to describe vowels in Luganda is to say that a short vowel has one 'beat', and a long vowel has two 'beats':

bamala. (3 beats)   bamaala. (4 beats)

8

6:

Listen to the second syllable of each of these words. Tell whether the vowel is LONG, or SHORT. Try to give the correct answer ahead of the tape:

7:-

How many beats are there in the second syllable of [basiibye.]?

1 2 3

[b]

8:

Here are some words that you will be meeting very early in the main part of this course. Listen especially to the second syllable of each word. Tell whether the vowel of that syllable is LONG, or SHORT.

9-

To say that a vowel is 'long' in Luganda is to say:

that it has two 'beats'.
that it has especially full resonance.

[a]

10 ir

In the preceding frames, we have seen that the difference between a long and a short vowel can sometimes change the meaning of a word completely. At other times, it makes a difference between two different forms of the same word. For example, every verb has a present tense and a far past tense. The difference between the 3 pl. personal forms of these two tenses is shown only by the length of the first vowel. For example, [basoma.] means 'they read, are reading' and [baasoma.] means 'they read (more than a day ago)'. Again, 'they are reading' is [basoma.], but 'they read (long ago)' is [baasoma.].

11:

Listen to the following pairs of words and reply SAME or DIFFERENT. Try to give the correct answer ahead of the tape:

basoma [‾ - ‾]	baasoma [‾‾ - ‾]

12

In talking about Luganda, a vowel that carries two beats may be called:

a long vowel	an exaggerated vowel

[a]

13:

Now listen to one word at a time. Tell whether the first vowel is LONG, or SHORT:

basoma.	baasoma.

14:

Listen to these same words again. Tell whether each is PRESENT, or FAR PAST.

basoma	baasoma.

15:

Listen to the first syllable of each of the following words. Tell whether its first vowel is LONG, or SHORT:

(If you replied LONG to this last word, you were probably reacting to the second syllable instead of the first.)

16:

Here are some words that you will meet early in the main part of this course. Tell whether the first vowel of each word is LONG, or SHORT:

17:

Here are some more of the words you will meet early in the main part of the course. Listen this time to the third syllable of each word. Tell whether it is LONG, or SHORT!

18:-

In which of these words does the first syllable last longer?

basome.	they should read
asome.	he/she should read

[b]

19ir

A vowel that is the first sound in a word lasts comparatively long, but it still counts as only one beat. It is just a slower beat.

basome. [- - ˋ] } 3 beats in each word
asome [— - ˋ] }
baasoma. [¯¯ _ -] 4 beats

20:-

In the word /amalaalo./, the syllable that lasts longest is:

a ma laa

[c]

21 -r

In /amalaalo./, the syllable /laa/ counts as:

one beat two beats

[b]

22:-

The next-to-longest syllable in /amalaalo./ is:

a ma

[a]

23⁻

In [amalaalo.], the first syllable lasts longer than the second,

and it counts as two beats.

but it counts as only one beat .

[b]

24:- Which visual analog fits better?

Kizannyiro.

[- ‾•‾ ‾]   [— ‾•‾ ‾]

[a]

25:-

ekizannyiro.

[- ‾‾•‾‾]   [— ‾‾•‾‾]

[b]

26 ir

We have seen that Luganda vowels may occur either long or short. The same is true of most consonants. For example:

kugula.	to buy
kuggula.	to open

27:-

Is the g-sound in the middle of this word LONG, or SHORT?

It is LONG. Reply LONG or SHORT with respect to the medial consonants of these words:

28:

In each of the following words there is a double consonant. Which one is it?

29 ir

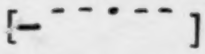
The difference between short and long, single and double consonants is also found at the beginning of words:

sa. grind! ssa. breathe! gula. buy! ggula. open!

30:ir

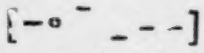
In the visual analog diagrams, a voiced double consonant ([bb, dd, gg, zz, mm] etc.) will be drawn as a heavy solid dot:

ekizannyiro.



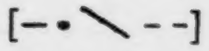
An unvoiced double consonant ([pp, tt, kk, ss] etc.) will be drawn as an open dot:

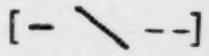
etterekero.



31:-

eddwaliro.

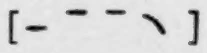


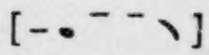


[a]

32:-

ekkomera.

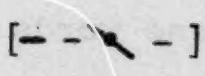


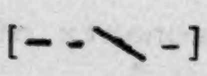


[b]

33:-

amalaalo.





[b]

34: ir

A simple but important fact about Luganda is the way it divides words into syllables. In Luganda, every syllable ends with a vowel. For example, if you ask a speaker of English to pronounce the word Zambia with pauses between syllables, he will probably say Zam-bi-a. A Muganda would say Za-mbi-a.

35:-r

Choose the correct way to divide each of the following into syllables. All are words that you will meet early in the main part of the program.

Luzira.	Makerere.	enkulungo.
Lu-zi-ra	Mak-er-er-e	en-ku-lun-go
Luz-ir-a	Ma-ke-re-re	e-nku-lu-ngo
[a]	[b]	[b]

ekizannyiro.	eddwaliro.	Kampla.
e-ki-za-nnyi-ro	ed-dwal-i-ro	Ka-m-a-la
e-ki-zan-nyi-ro	e-ddwa-li-ro	Kam-pa-la
[a]	[b]	[a]

36:-ir

At this point, you will need to learn one new term, which is 'mora'. The concept for which it stands is also new. Neither is difficult to master, however, and they are absolutely indispensable if we want to make any sense out of the tone changes that take place in Luganda. The number of moras in a syllable is the number of rhythimig beats it carries. A mora is therefore a unit of duration, or length. For example, the second syllable of [oluguudo.] 'road' is [lu], and it has one mora. The third syllable is [guu], with two moras. We say that the vowel in [guu] is 'long', or 'double'. NO SYLLABLE IN LUGANDA MAY HAVE MORE THAN TWO MORAS!

37:-

The unit of duration in Luganda is called a:

longitude   mora   dureme

[b]

38:-

The 'mora' is a unit of:

tone duration inflection

[b]

39:-

The number of moras in a syllable is the number of ______ that it carries.

beats stresses

[a]

40:-r

What is the third syllable in [oluguudo.]?

gu guu guud

[b]

41:-

What is the maximum number of moras for any Luganda syllable?

1 2 3

[b]

42:-

What is the maximum number of rhythmic beats for any Luganda syllable?

1 2 3

[b]

43:ir

But moras--units of length--in Luganda may also be related to certain consonant sounds. Most obvious are the 'long' or 'double' consonants. The length of such a consonant is charged, so to speak to the syllable that precedes it. Thus the second syllable of [ekikko.] 'valley' has one mora from its short vowel [i], and one from the [kk] of the next syllable. NO SYLLABLE IN LUGANDA MAY HAVE MORE THAN TWO MORAS. Note also that the vowel [i] in [ekikko.] remains short.

44:-r

How many moras are there in the second syllable of each of these words?

omugga.	Kasozi.
edduuka.	ekkomera.

[2] [1]
[2] [1]

45:-

A syllable in Luganda may include more than two:

sounds	moras

[a]

46:-ir

When a nasal consonant sound stands before another consonant sound, it adds a mora to the length of the preceding vowel. An example is [tugenda.] 'we are going', in which the second syllable is written [ge] but pronounced [gee]. The vowel of this syllable is customarily written with only one [e] because everyone is supposed to lengthen vowels automatically before such combinations as [ng, mb, nd, nt, nz].

47-r

Which vowel would you expect to be long in each of these words:

amasaŋŋanzira.	ŋa
nkulungo.	lu
mambuka.	ma
maserengeta.	re
buvanjuba.	va

48 ir

The fourth and last source of a second mora is a 'semivowel' sound ([w] or [y]) that follows another consonant sound. It may give an extra mora to the vowel that follows it. An example is [Ddwaliro.] 'It is a hospital.' In this word, the vowel that is written [a] is pronounced [aa].

49-

The 'semivowels' in Luganda are:

a, e, i, o, u.
w, y.
a, e, i, o, u and sometimes w, y.

[b]

50-r

Which vowel would you expect to be long in each of these words:

okukyamuka.	kya
okwasama.	kwa
ekyemisana.	kye

51:

In summary, then, a vowel may be inherently long ([oluguudo.]). It may pick up an extra mora from a long consonant, or from a nasal plus conconant that FOLLOWS it. It may pick up an extra mora from consonant plus [w, y] that PRECEDES it. It may not pick up extra moras from two sources the same time, however, for NO SYLLABLE IN LUGANDA MAY HAVE MORE THAN TWO MORAS!

52-r

How many moras in the second syllable of [ekyalo.] 'a village'?

1

2

[b]

Is the vowel of that syllable pronounced LONG or SHORT?

[long]

53:-r

How many moras in the first syllable of [kyokka.] 'only'?

1

2

3

[b]

The second consonant in this word is pronounced logn. long. The first vowel is pronounced:

short

long

[a]

Maximum number of moras in syllable:	2
Minus the mora from the double consonant of the following syllable:	-1
Number of moras still available for the vowel of the first syllable of [kyokka]:	1

This vowel must therefore be:

long　　　　short

[b]

54-r

In the word [ekyambalo.] 'a dress', the second syllable has ____ moras.

1　　　　2　　　　3

[b]

55ir

Up to now, we have avoided talking about the length of a vowel which is the very first or the very last sound in a word. As a matter of fact, a syllable at the end of a phrase is limited to only one mora, even if the vowel is preceded by a consonant plus semivowel ([w, y]):

olunwe.	'finger'
embwa.	'dog'
ekigwo.	'a fall in wrestling'
okulya.	'to eat'

The 'period', or 'full stop' symbol is used in these frames to remind you that the pronunciations you are hearing are those that would normally be found at the end of a declarative phrase.

56 -r

Which syllables in the following words have two moras:

akwata. okyamira.
ekyo. nakyo.
kyakyo.

[kwa, kya, kya]

57 -r

Why is the last syllable in [kyakyɔ.] limited to one mora?

? ? ?

[Because it is at the end of the (one-word) phrase]

58 ir

The situation with initial vowels is somewhat like the situation with final vowels. What is different about initial vowels is that even the single mora sounds noticeably long:

basoma. 'they read' but: asoma. 'he reads'
[¯ _ ¯] [— ¯ ¯]

59 -

Most initial vowels sound long, but they are not written long because:

they do not contrast with short initial vowels.
custom forbids it.

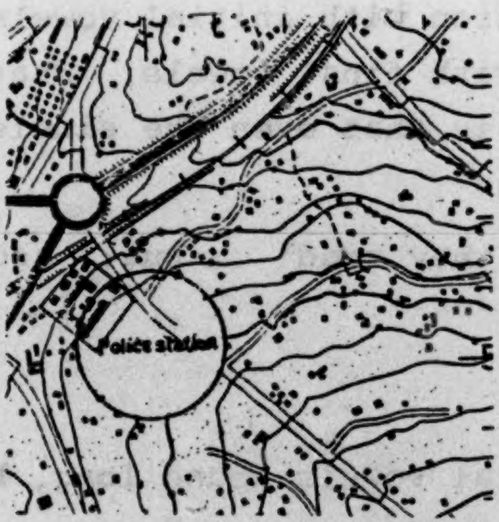
[a]

Series B.

This series teaches the meanings of some nouns that would be useful in inquiring your way around Kampala. You will learn how to choose the right initial vowel for a noun, and one circumstance under which you must omit the initial vowel entirely. You will continue learning to represent pitch in terms of visual analogs.

1+

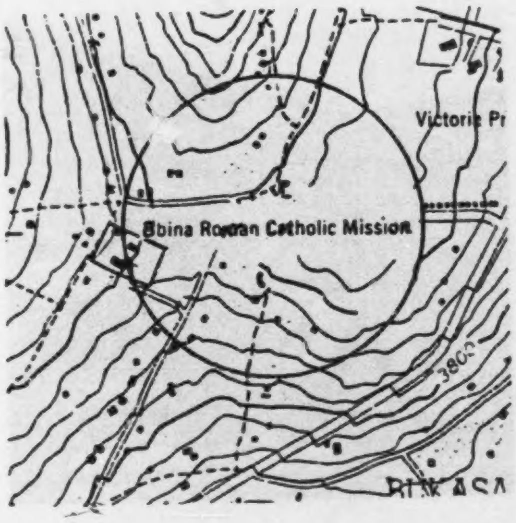
( )



esitenseni ya poliisi emiisane.	a police station

2+

(   )


Victoria Pr
Bbina Roman Catholic Mission
3800
BUKASA

esitenseni ya poliisi.
emiisane. a mission

3- What is the missing vowel?
-miisane.

a o e

[c]

4:- Choose the better visual analog:
emiisane.

[- ‾ _ -] [_ _ - _]

[a]

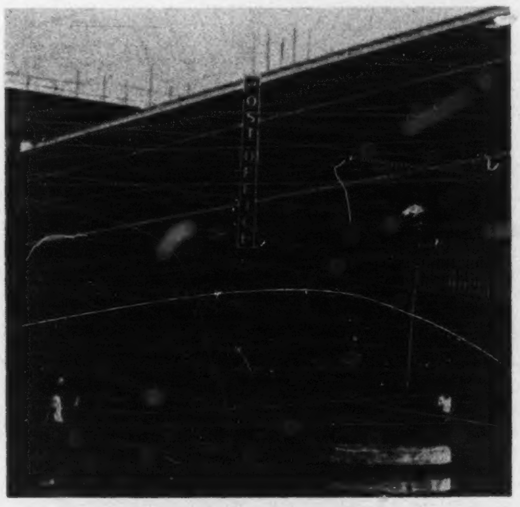
5- -sitenseni ya poliisi.

a e o

[b]

6+

(   )



ofiisi ya posita.	a post office
emiisane.	

7ir

Luganda pitch can be expressed graphically by means of line segments drawn at various heights between [ ]:

akasozi.	'hill'	ekkomera.	'prison'
[— - ¯ _]		[-• ¯ ¯ \ ]	
oluguudo.	'road'	eddwaliro.	'hospital'
[— ¯ — ¯]		[-• ╲ - -]	

8:-

Listen to each of the following words and choose the line-segment notation that fits its pitch pattern most closely:

etterekero.	enkulungo.	amalaalo.	omugga.
[-• - - ¯ _]	[— ¯ —¯]	[- - ╲ -]	[— ¯•¯]
[-• ¯ _ - -]	[- ¯ __ -]	[- - \ -]	[— ¯._]
[b]	[b]	[a]	[a]

9:-

Choose the word that most closely fits the line-segment notation:

[- ¯ _]   [– ¯•¯]   [¯ — -]   [¯¯ _ -]

10i

A noun in Luganda is written as a series of letters which stand for vowels and consonants. This fact in itself is hardly worth commenting on. In addition to its vowels and consonants, however, there are four aspects of the noun which you must learn:

1. its meaning (of course)
2. its pitch contour
3. its initial vowel, if any
4. its 'concordial class' (a term which will be explained later).

11-

Four things to notice about a new noun are:

a)
1. its meaning
2. its _______ _____
3. its initial vowel, if any
4. its 'concordial class'

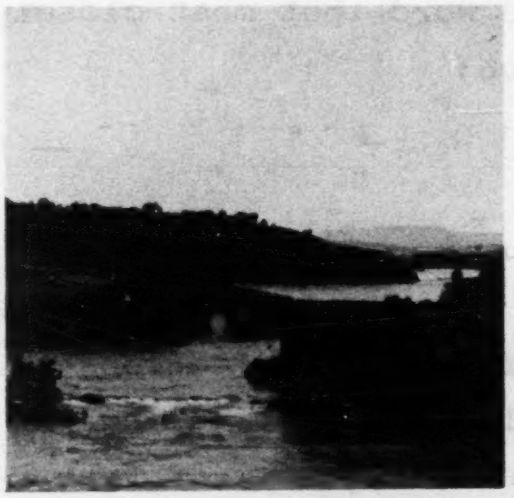
b)
1. its meaning
2. its pitch contour
3. its _____ _______, if any
4. its 'concordial class'

c)
1. its meaning
2. its '________ ______'
3. its pitch contour
4. its initial vowel, if any

d)
1. its ____ _______, if any
2. its ____ _______
3. its '__________ _____'
4. its meaning

12+

( )



emiisane.

omugga. a river

13:-

omugga.

[— ‾• _] [— ‾•‾]

[b]

14-

-mugga.

a o e

[b]

15-

In the noun {omugga.}, the letter {o} is the ___ of the word.

pitch 'concordial class' initial vowel

[c]

$\overline{16}^{-}$

-miisane.

a o e

[c]

$\overline{17}^{-}$

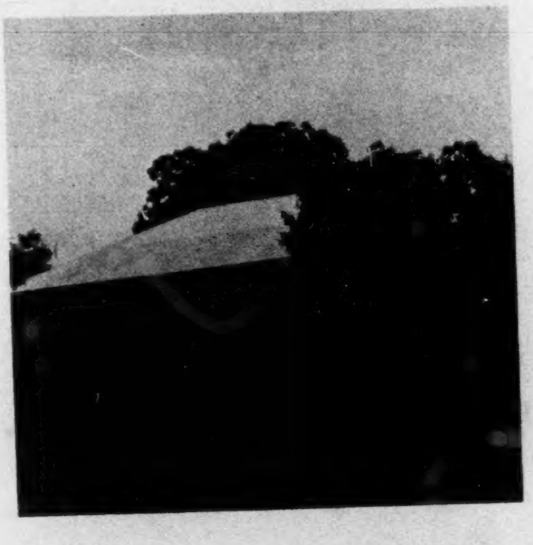
The [e] in [emiisane.] is called its:

prefix initial vowel

[b]

$\overline{18}^{+}$

( )



omugga.
essomero.

a school

$\overline{19}^{:-}$

essomero.

[-•‾ _ _] [-•‾ ‾ ‾]

[b]

20⁻

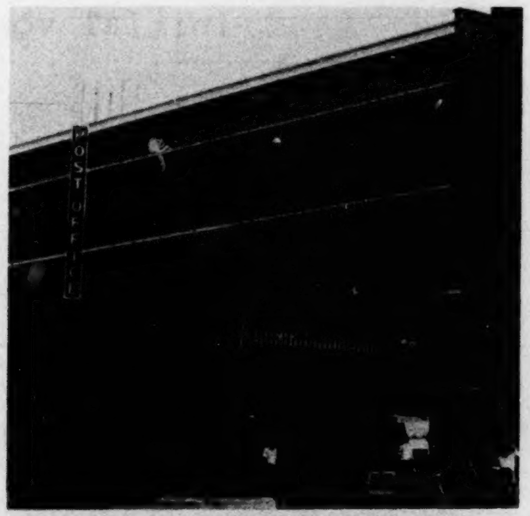
The horizontal line segments in [ ] are intended as graphic representations of:

the pitch contour   the intonation   the stress pattern

[a]

21⁺

Kiki kino?   What is this?

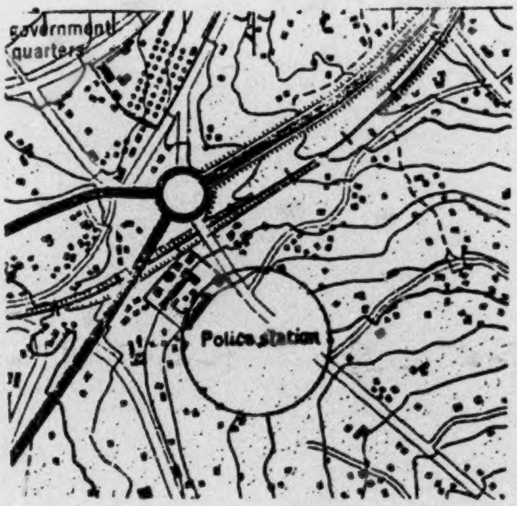

POST OFFICE

Ofiisi ya Posita.   It is a post office.

Sitenseni ya Poliisi.

22⁺

Kiki kino?   What is this?

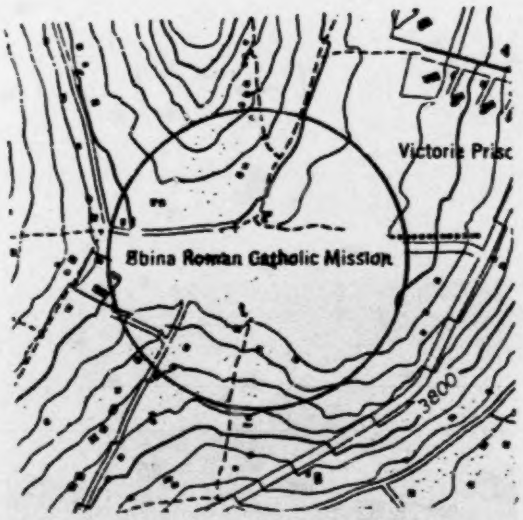

Government quarters
Police station

Miisane.

Sitenseni ya Poliisi.   It is a police station.

$\overline{23}^{+}$

Kiki kino?


Victoria Prisc
Bbina Roman Catholic Mission
3800

Ofiisi ya Posita.

Miisane.

It is a mission.

$\overline{24}^{:-}$

Kiki kino?

What is this?

[‾ _ _ -] [- ‾ _ -]

[b]

$\overline{25}^{+}$

Kiki kino?

What is this?

Miisane.

Mugga.

It's a river.

26:-

Mugga.

[‾•‾]   [-•‾]

[b]

27+

Kiki kino?   What is this?

Ssomero.   It's a school.
Mugga.

28:-

Ssomero.

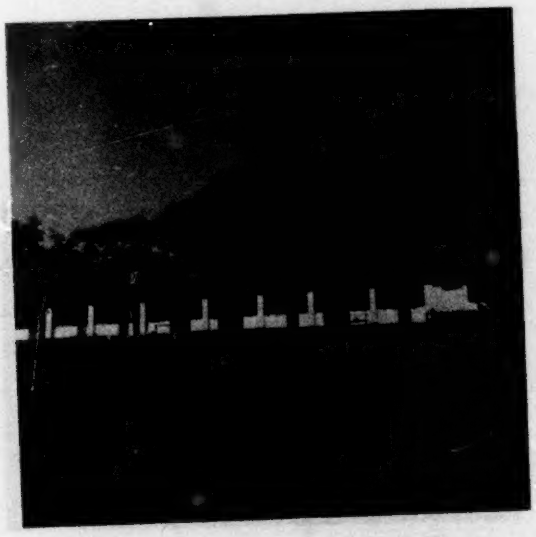
[•‾ - -]   [•‾ ‾ ‾]

[b]

29i

In Luganda, a noun may stand by itself as a complete sentence. The translation into English would be 'It is a _____.' This is one of the times when the noun does not have its initial vowel.

30+ Kiki kino?



What is this?

Ssomero.
essomero.

It is a school.

31:- Ssomero.

[• ‾ ‾ ‾] [•- ‾ ‾]

[a]

32- In [Ssomero.] 'It is a school', why does the word lack an initial vowel?

? ? ?

[Because it is used as a complete sentence, with the meaning 'It is a ________'.]

$\overline{33}^{+}$

( )

Ssomero.

essomero. a school

$\overline{34}^{-}$

Why is an initial vowel used when the word is merely mentioned?

? ? ?

[The initial vowel is always used unless there is some reason for dropping it.]

$\overline{35}^{+}$

( )

Mugga.

omugga. a river

36+

Kiki kino?

What is this?

Mugga.
omugga.

It's a river.

37

In the expression [Mugga.] 'It is a river.' why does the noun not have on initial vowel?

? ? ?

[Because it is being used as a complete sentence.
or: Because it means 'It is a river'.]

38

-ssomero.

o a e

[c]

39^{+}

( )

essomero.	
akasozi.	a hill
omugga.	

40$^{:-}$

akasozi.

[— ‾ ‾ ‾]   [— - ‾ _]

[b]

41^{-}

When the word [akasozi.] is mentioned, why does it have an initial vowel?

?   ?   ?

[Because the initial vowel is used unless there is some reason to drop it.]

42^{-}

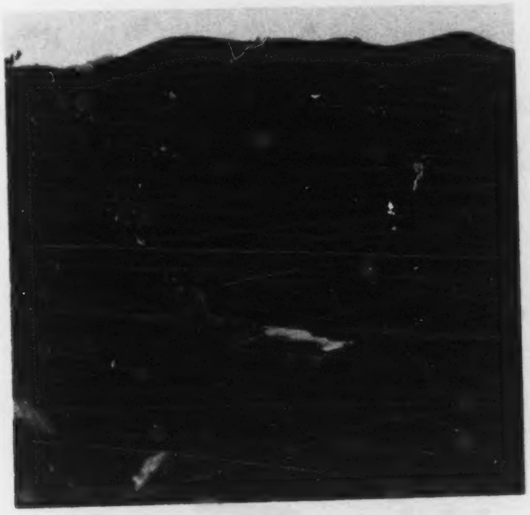
-kasozi.

e   o   a

[c]

$\overline{43}^{+}$

( )



akasozi.
ekikko.

a valley

$\overline{44}^{:-}$

ekikko.

[— —•⁻] [— ⁻•—]

[b]

$\overline{45}^{-}$

-kikko.

a o e

[c]

$\overline{46}^{+}$

Kiki kino?

What is this?

Kasozi.
akasozi.

It's a hill.

47⁻

Kiki kino? Kasozi.

In the answer to this question, why does the noun lack an initial vowel?

? ? ?

[Because 'It is a __________']

48:-

Kasozi.

[- ‾ ‾] [- ‾ _]

[b]

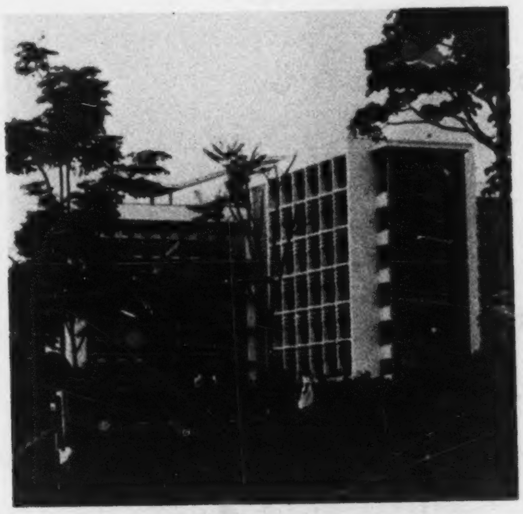
49+

( )

Kikko.

ekikko. a valley

50+ ( )



ekikko.
omugga.
eddwaliro.

a hospital

51:-

eddwaliro.

[-• — _-] [-• ╲ _-] [-• ╲ --]

[c]

52-

-mugga.

a o e

[b]

53i

The rules for choosing among [e, o, a] as initial vowel for a noun are fairly simple. If what follows the initial vowel is a double consonant, or a nasal plus consonant, then the initial vowel is [e]. Otherwise, choice of the initial vowel depends on the vowel that follows it:

[e] before [i] [o] before [u] [a] before [a]

54⁻

-ddwaliro.

a o e

[c]

55⁻

Why is the initial vowel of [eddwaliro.] [e] and not a ?

Because the [a] in the stem is preceded by [w].

Because a double consonant follows the initial vowel.

[b]

56⁺

( )

eddwaliro.

ennyanja. a lake

57:-

ennyanja.

[-· — _]   [-·╲ -]

[a]

$\overline{58}^{-}$

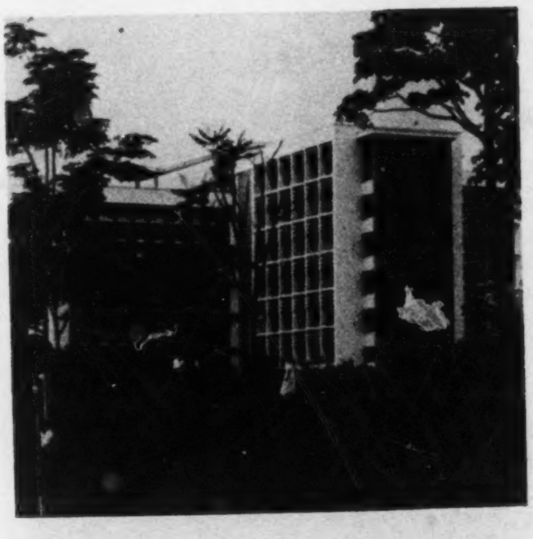
-nnyanja. -mugga. -kasozi.

e, e, e,
e, u, a
e, o, a

[c]

$\overline{59}^{+}$

( )



Ddwaliro.
eddwaliro.

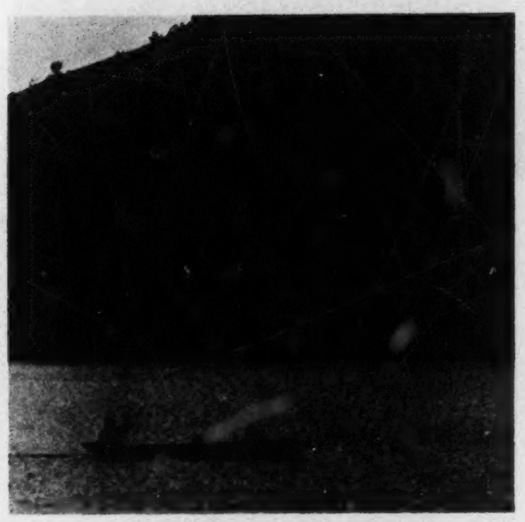
a hospital

Series C.

In this series you meet a second, more compact system for representing pitch, and also learn the meanings of some more nouns.

1^{+}

Kiki kino?	What is this?



Nnyanja. ennyanja.	It's a lake.

2+

(   )

eddwaliro.
ekikko.
essomero ekkulu.

a university

3−

-ssomero -kkulu.

e, u   e, e   a, a

[b]

4+

(   )

ennyanja.
edduuka.

a shop/shops

$5^{:-}$

edduuka.

[-•¯ _]   [-•¯ \]

[b]

6^{i}

But writing pitch with line segments is necessary only at the beginning of our study. We soon find that it gives us more details than we really need. Besides, it is cumbersome. A more streamlined way of writing pitch is in terms of three 'tones', called 'high' (written with ´), 'falling' (written with ^) and 'low' (written with ` or by absence of any tone mark.)

7^{-r}

Match the diacritic notation with the line segment notation.

akasozi. [– - ¯ _]	ákàsòzí.	àkàsózì.	
			[b]
ekkomera. [-• ¯ ¯ \]	èkkómérâ.	èkkómérà.	
			[a]
oluguudo. [– ¯ —¯]	òlúgúúdó.	òlúgùùdò.	
			[a]
amalaalo. [– - \ -]	àmàlâàló.	ámálâàló.	
			[a]

8^{ir}

There is a special problem connected with the writing of tones where a long vowel is followed by a nasal plus another consonant. For example, the word [Nkulungo.] actually sounds like [N-ku-luu-ngo.], but spelling rules forbid the writing of two vowel letters before a nasal plus another consonant, or indeed in any position where the vowel is automatically long.

9-r

The vowel of the middle syllable of [ennyanja.] 'lake' is:

long short

[a]

10

The long middle syllable of [ennyanja.] is written with only one vowel because:

it is pronounced as one continuous sound

the spelling rules require it

[b]

11

The spelling rules require that the long vowel of [ennyanja.] be written with only one letter because:

a vowel is automatically long before a nasal plus another consonant

spellings with double vowel letters, such as [aa] are never used in Luganda

[a]

12-r

The second syllable of [eddwaliro.] 'hospital' actually sounds like [dwaa]. It is written with only one vowel because:

the sound [w] is a semivowel

vowels are automatically long after a consonant plus a semivowel

[b]

13

Typographically, it would be possible to write tones on [ennyanja.] and [eddwaliro.] in this way:

ènnyáánjà. èddwáàlíró.

We prefer not to do so because:

double vowel letters such as [aa] look strange.
the official spelling rules forbid it.

[b]

14

Instead of [ènnyáánjà.] and [èddwáàlíró.], we could write: [ènnyá́nja.] and [èddwâlíró.]. We shall not do so because double accent marks ([á́] or [à̀] are typographically troublesome, both on a typewriter and in commercial typographic systems.

15

Or, instead of [ènnyáánjà.] and [èddwáàlíró.], we could write: [ènnyá´njà.] and [èddw´àlíró.]. But the gap in the string of letters would be confusing and objectionable.

16

Why not write [àmásáŋ́ŋáánzírá]?

because it violates the official spelling rules
because it is potentially confusing.

[a]

17

Why not write [àmásáŋŋánzírá.]?

because it is potentially confusing
because it is troublesome typographically

[b]

18

Why not write [àmásáŋ́ŋá ́nzírá.]?

because it is hard to type

because the gap between letters might be confusing

[b]

19

The problem, then, is to find a space for the extra tone mark. Our solution will be to put it over the letter which is the reason why the vowel is automatically long. What sounds like [àmàlwáàlíró.] is therefore written [àmàlẃàlíró.]

20-r

What sounds like [èddwáàlíró.] will be written:

eddwâliro. eddẃàliro.

[b]

21-r

What sounds like [ènnyáánjà.] will be written:

ènnyá́njà. ènnýánjà.

[a]

22:-

ekikko.

[_-•-]

èkíkkó. èkíkkò.

[a]

23:-

edduuka.

[-• — \ ]

èddúúkà   èddúúkâ.

[b]

24-

-kasozi.   -dduuka.

a, a   a, u   a, e

[c]

25-

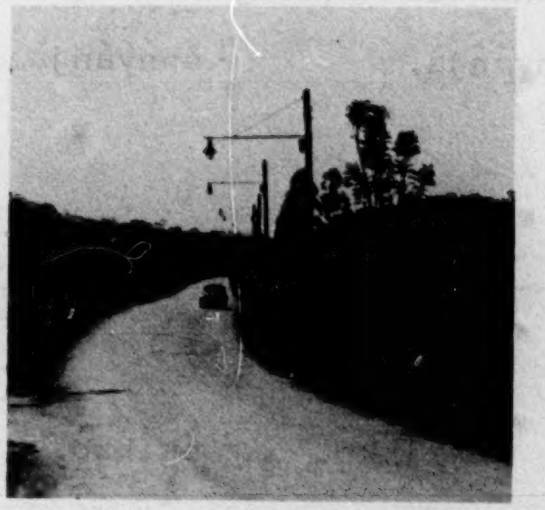
You can almost always predict whether the initial vowel of a noun will be e, o or a by:

counting the syllables in the word
seeing which vowel follows it in the word
looking at the final vowel of the word

[b]

26+

(   )



oluguudo.	a road
essomero ekkulu.	
edduuka.	

—

27:-

oluguudo.

[_ - — -] [_ - — _] [_ - — -]

[c]

—

28:-

oluguudo.

[— - — -]

òlùgùùdò. òlúgúúdó.

[b]

—

29-

-dduuka. -luguudo.

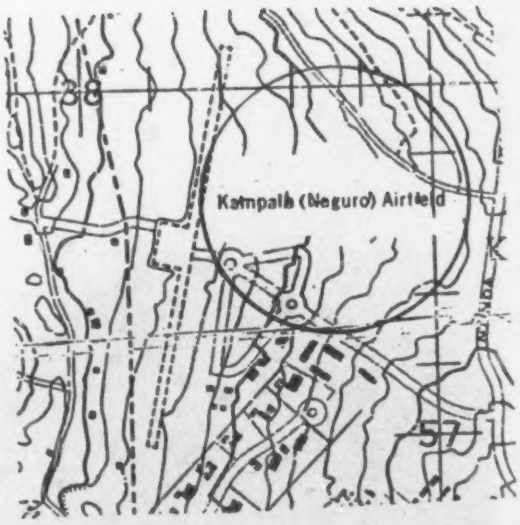
e, u e, o u, u

[b]

—

30+

( )


38
Kampala (Naguro) Airfield
57

oluguudo.	
ekisaawe ky'ennyonyi.	an airport
esitenseni ya poliisi.	

—

—

31⁻

-kisaawe. -mugga. -luguudo.

i, u, u e, o, o e, a, o

[b]

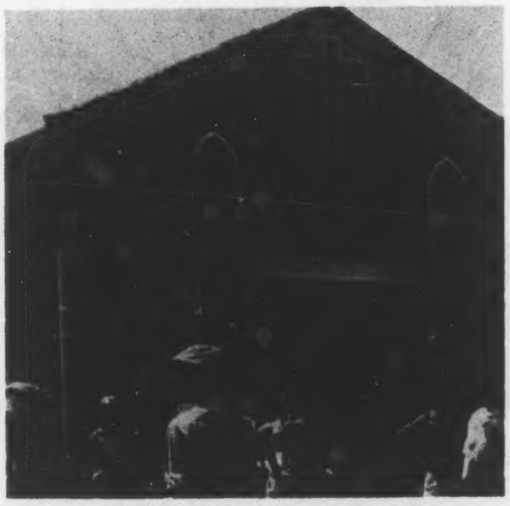
32⁺

Kiki kino? What is this?

Kasozi. It is a hill.
Ssomero.
Miisane.

33⁺

Kiki kino? What is this?

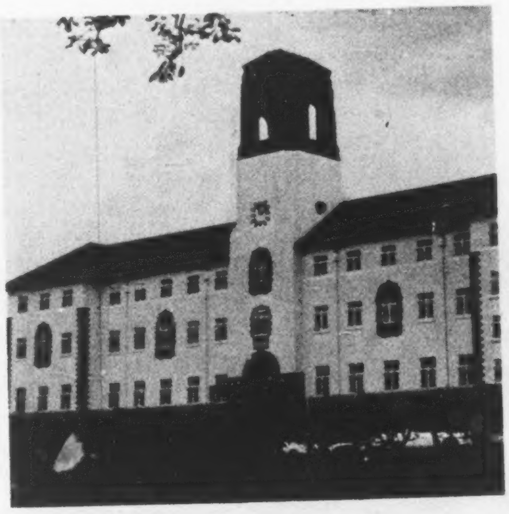


Nnyanja.
Kikko.
Kkanisa. It is a church.

34^{+}

Kiki kino?

What is this?



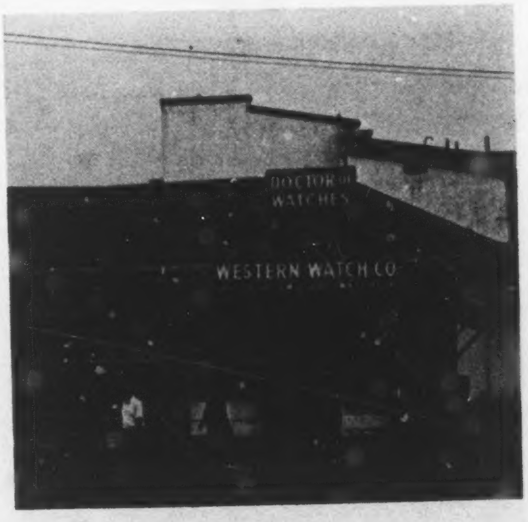
Kikko.
Ssomero kkulu.
Ddwaliro.

It's a university.

35^{+}

Kiki kino?

What is this?

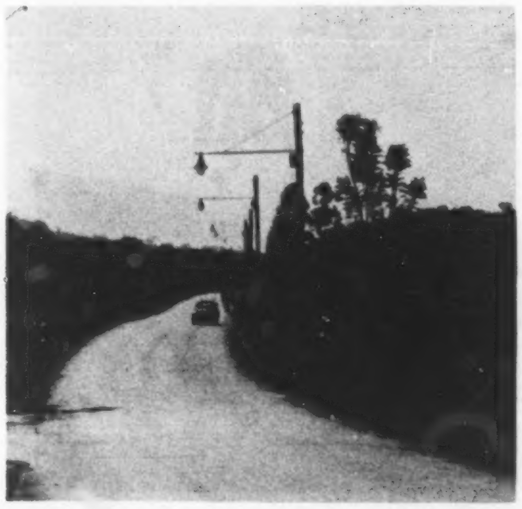

DOCTOR OF WATCHES
WESTERN WATCH CO

Dduuka.
Kikko.
Kasozi.

It's a shop.

36+

Kiki kino?



What is this?

Mugga.
Luguudo.
Nnyanja.

It's a road.

37:-

Luguudo.

[- — _] [- — -]

[b]

38+

Kiki kino?

What is this?

Luguudo.
Kizannyiro.
Ddwaliro.

It's a playing field.

39:-

Kizannyiro.

[- -•- -] [- -• - -]

[a]

40:-

Kizannyiro.

[- -•- -]

Kìzáńnyíró. Kìzàǹnyìrò.

[a]

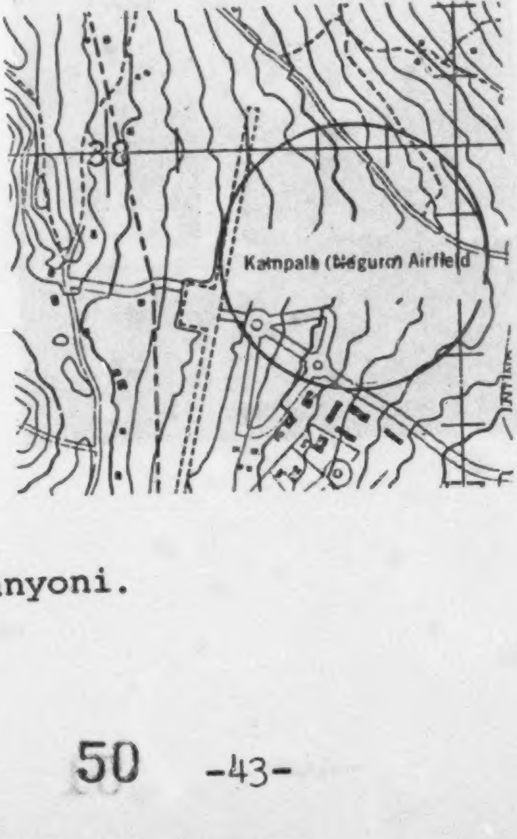
41:

Write the tone marks (diacritics) over each of these words:

Kizannyiro.	[Kìzáńnýíró.]
ekizannyiro.	[èkízáńnyíró.]
oluguudo.	[òlúgúúdó.]
edduuka.	[èddúúkâ.]
akasozi.	[àkàsózì.]

42+

Kiki kino?



What is this?

Kisaawe kya nnyoni.
Kkanisa.
Kasozi.

It's an airport.

43+

Kiki kino?	What is this?

Sitenseni ya Leerwe.	It's a railway station.
Sitenseni ya Poliisi.	
Kizannyiro.	

44:-

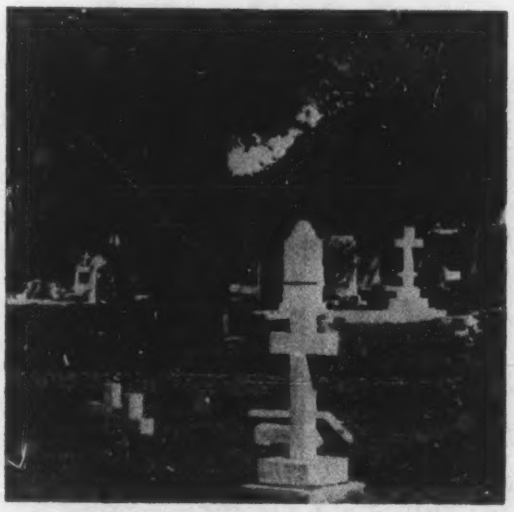
Kizannyiro.

[- ‾• - -]   [- ‾•‾‾]   [‾‾•‾‾]

[ɔ]

45+

Kiki kino?	What is this?



Mugga.	
Ssomero.	
Malaalo.	It's a cemetery.

46:-

amalaalo.

[– - ╲ -]   [¯ - ╲ -]

[a]

47:-

amalaalo.

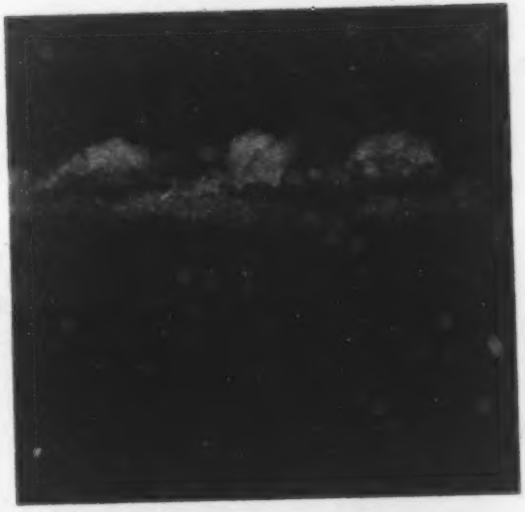
[– - ╲ -]

ámálâaló.   àmàláàló.

[b]

48+

Kiki kino?



What is this?

Luguudo.
Tterekero.
Ddwaliro.

It's a reservoir.

49:-

etterekero.

[-•¯ _ - -]   [-•¯ ¯ _ ¯]

[a]

50+

Kiki kino?

What is this?

Malaalo.
Tterekero.
Masaŋŋanzira.

It's an intersection.

51:-

Masaŋŋanzira.

[- ‾·‾ ‾ ‾]   [- ‾·‾ ‾ ‾]   [- ‾· ←‾ ‾ ‾]

[c]

52+

Kiki kino?

What is this?

Nkulungo.
Kisaawe kya nnyoni.
Masaŋŋanzira.

It's a traffic circle.

53:-.

enkulungo.

[- ¯ __ -]

ènkúlùǹgó. ènkùlúńgò.

[a]

54+

( )

Kizannyiro.

ekizannyiro.

a playing field

55-

-malaalo.

e o a

[c]

56-

-tterekero.

o e a

[b]

57-

-masaŋŋanzira.

e a o

[b]

58+

( )

Nkulungo.

enkulungo. a traffic circle

59-

-masaŋŋanzira. -tterekero. -nkulungo.

a, a, e, a, e, e a, e, o

[b]

60:-

ekkomera.

[-•¯ ¯ _] [-•¯ ¯ \]

[b]

61ir

As we learned earlier, all syllables at the end of a phrase are short. But a syllable at the end of a phrase may have falling pitch:

ekkomera. [-•¯ ¯ \]

compared with **omugga.** [— ¯•¯]

This may be written with the mark (^): /èkkómérâ./

62-

-kkomera.

a o e

[c]

63:-

ekkomera.

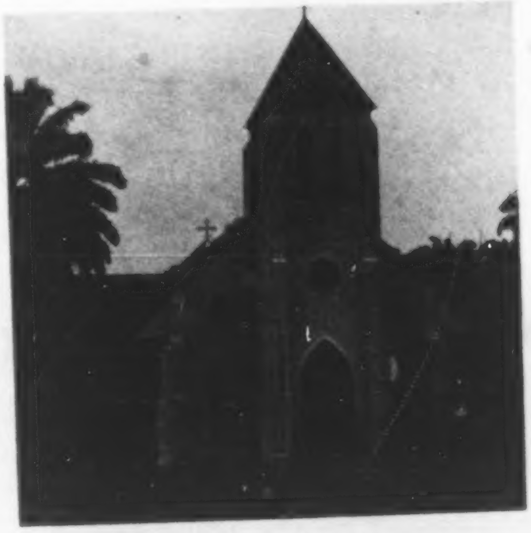
[-• - - \ ]

èkkómérá. èkkómérâ.

[b]

64+

( )



enkulungo.
ekkanisa.
ekkereziya.

a (Roman Catholic) church

65:-

ekkereziya.

[-• - - - _] [-• - - - _]

[a]

Series D.

This series introduces the phenomenon of 'class concord' between nouns and words that agree with them. The agreeing words are the 'demonstratives of the [.no] series'.

1^+

52
Menge Prison
and Hostel

Kino / kizannyiro.
Lino / tterekero.
Lino / kkomera. This is a prison.

2-r

Kano / kasozi.

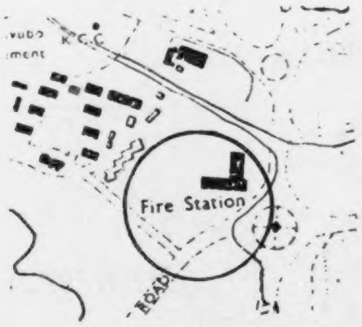
This is a

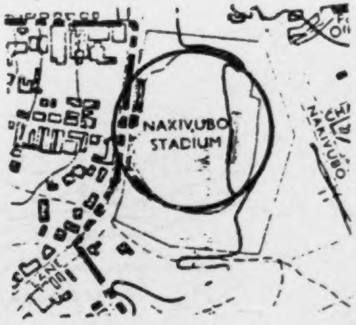
[b]

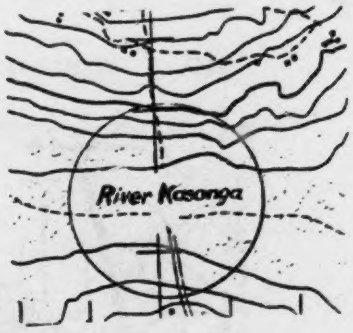
3-r

Guno / mugga.

This is a


K.C.C
Fire Station
ROAD


NAKIVUBO STADIUM
NAKIVUBO

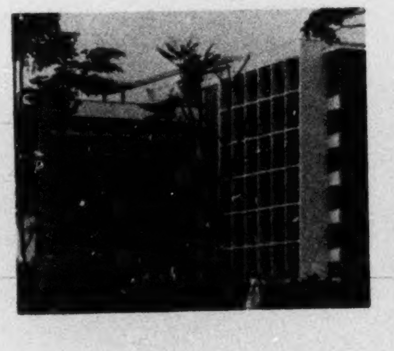

River Kasonga

[c]

4-r

Lino / ddwaliro.

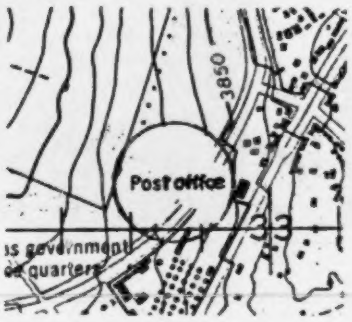
This is a

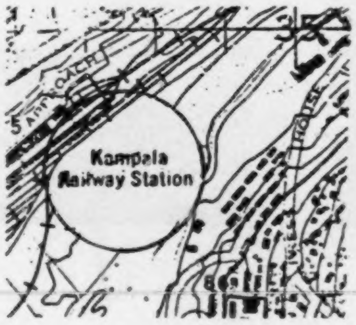


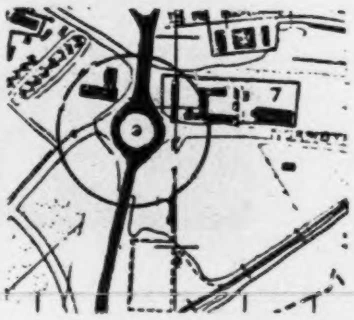
[a]

5-r

Eno / ofiisi ya posita. This is a


3850
Post office
government
quarters


Kampala
Railway Station

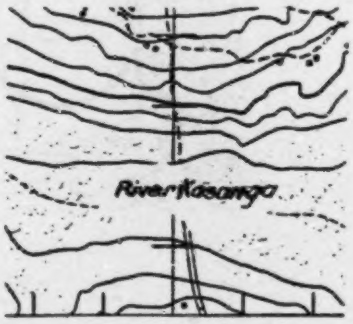


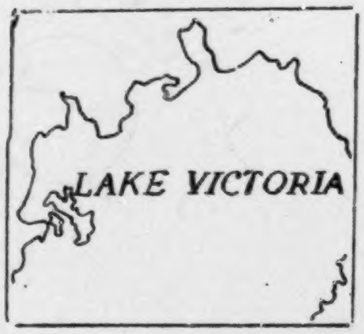
[a]

6-r

Eno / nnyanja. This is a

Athletic
field


River Kasanga


LAKE VICTORIA

[c]

7

-nnyanja

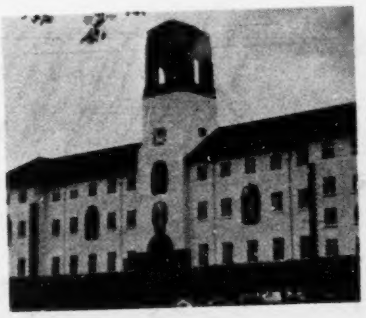
o e a

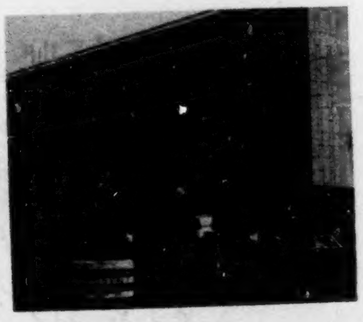
[b]

8-r

Eno / kkanisa.

This is a .



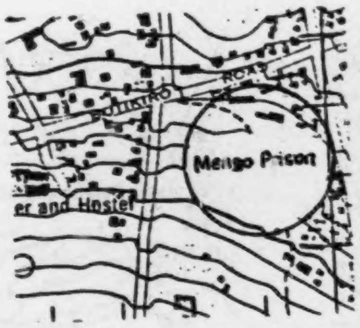


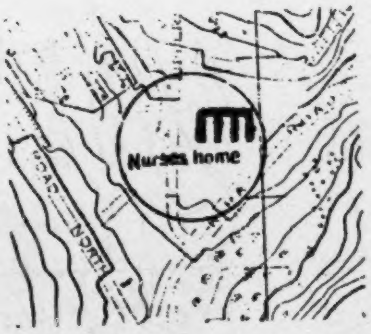
[b]

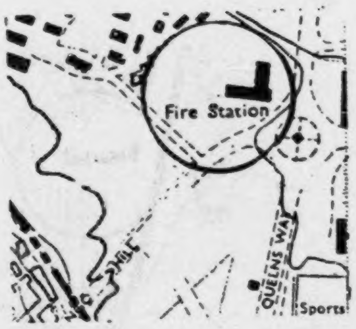
9-r

Lino / kkomera.

This is a


BUTIKIRO ROAD
Mengo Prison
er and Hostel


Nurses home


Fire Station
HILL
QUEENS WAY
Sports

[a]

10

-kkomera

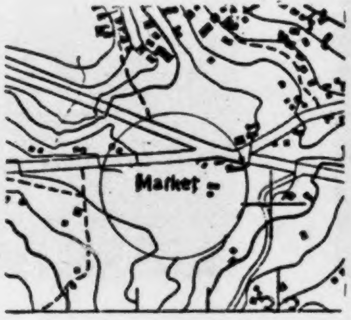
a o e

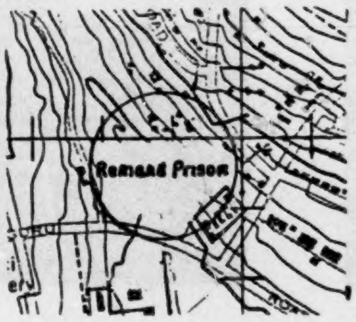
[c]

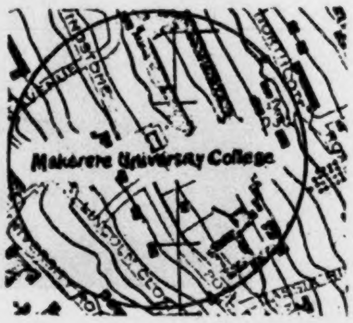
$\overline{11}^{-r}$

Lino / ssomero / kkulu.

This is a




Remand Prison

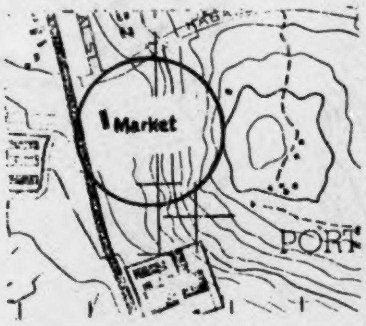

Makerere University College

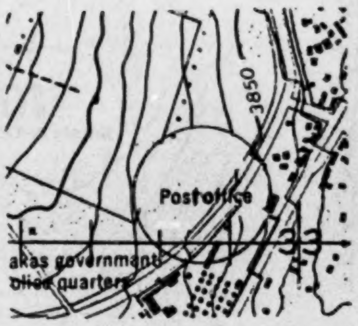
[c]

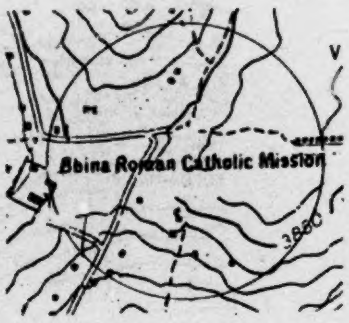
$\overline{12}^{-r}$

Eno / miisane.

This is a


Market
PORT


3850
Post office
akas government
olice quarters


Bbina Roman Catholic Mission
3880

[c]

$\overline{13}^{i}$

Corresponding to English 'this', Luganda has a number of words. All end in [.no], but the prefix may be [ka, gu, li], etc. Choice of the prefix depends on the 'concordial class' of the noun.

$\overline{14}^{:-}$

The 'concordial class' of a noun may be deduced by looking at:

its meaning
the initial vowel of the noun

the prefix of a word like [.no] 'this' which modifies the noun.

[c]

15:-

Before attempting Frames 15-23, study this chart, paying special attention to the prefixes, which are printed in capital letters:

GUno	MUgga	KIno	KIzannyiro
Eno	MIisane	KIno	KIkko
LIno	DDwaliro	Eno	NNyanja
LIno	TTerekero	Eno	Nkulungo
LIno	SSomero	LUno	LUguudo
LIno	KKomera	KAno	KAsozi
GAno	MAsannanzira	BUno	BUsozi
GAno	MAlaalo		

______ / kasozi. This is a hill.

Kano Guno Lino

[a]

16:-

______ / mugga. This is a river

Kano Guno Lino

[b]

17:-

The words which consist of a concordial prefix plus [.no] 'this, these' will be called 'demonstratives of the [.no] series'.

18

In [Kano / kasozi], the word [kano] is:

an adjective of proximity
a demonstrative of the [.no] series].

[b]

19

_____ / ddwaliro. This is a hospital.

Guno Lino Eno

[b]

20

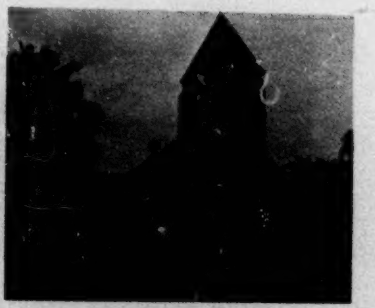
_____ / nnyanja. This is a lake.

Lino Eno Guno

[b]

21

Eno / dduuka. This is a



[a]

22

_____ / miisane. This is a mission.

Lino Eno Kino

[b]

23

_____ / dduuka. This is a shop.

Lino Luno Eno

[c]

24

Choice of [eno] instead of [lino] to go with [dduuka] is related to:

the concordial class that [dduuka] is a member of.
the first letters of the stem of the noun.
the meaning of the word.

[a]

25

Here is a new noun. Choose the appropriate initial vowel for it: -kitongole

a o e

[c]

26

Choose the appropriate demonstrative form to go with this noun:

_____ / kitongole.

Kino Bino Eno

[a]

27^{-}

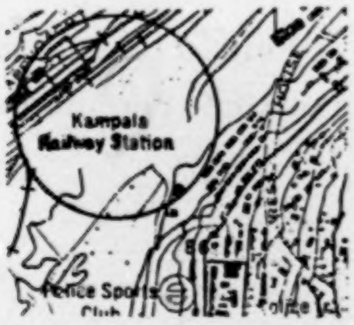
_____ / kikko. This is a valley.

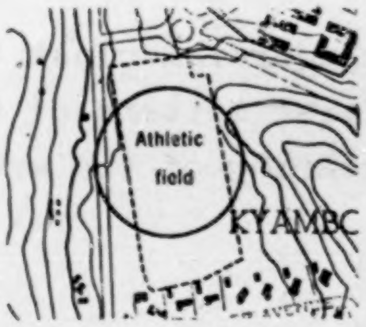
Eno Lino Kino

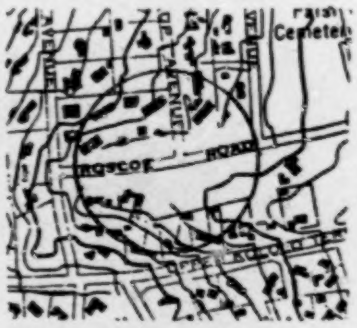
[c]

28^{-r}

Luno / luguudo. This is a _____.


Kampala Railway Station
Police Sports Club


Athletic field
KYAMBC


Cemetery
ROSCOE ROAD

[c]

29^{-}

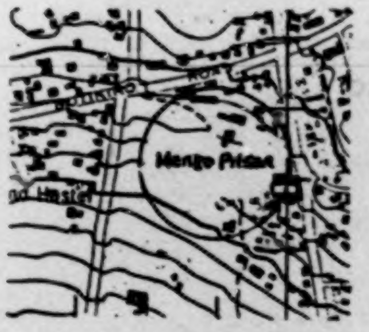
_____ / luguudo. This is a road.

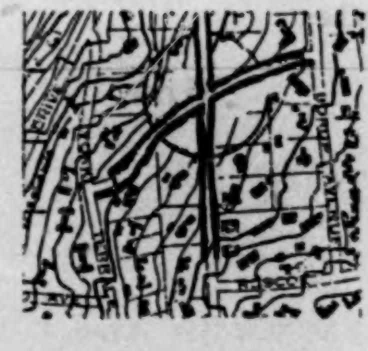
Guno Lino Luno

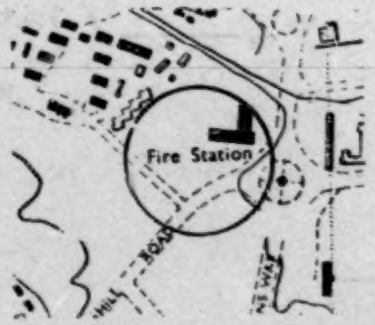
[c]

30^{-r}

Gano / masaŋŋanzira. This is a _____.


Mengo Prison




Fire Station

[b]

31 :-

amalaalo. a cemetery

àmàláálό àmàláàló ámáláàló

[c]

32 :-

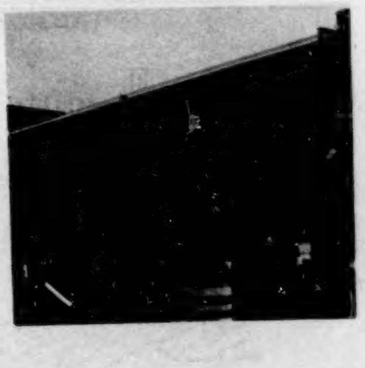
Tterekero. It is a reservoir.

T̀térékèró. T̀tèrékèrò. T̀térèkéró.

[c]

33 -r

Eno / nkulungo. This is a .



[b]

34 -

_____ / masaŋŋanzira. This is an intersection.

Mano Gano Kano

[b]

35 -

The word [gano] is a _____ of _____ ___.

? ? ?

[a demonstrative of the [.no] series].

36-

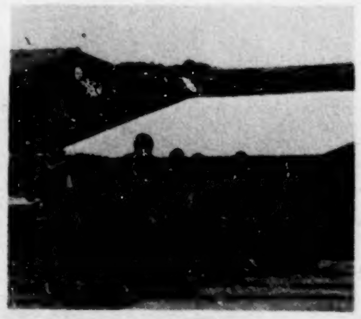
_____ / nkulungo. This is a traffic circle.

Kuno Gano Eno

[c]

37-r

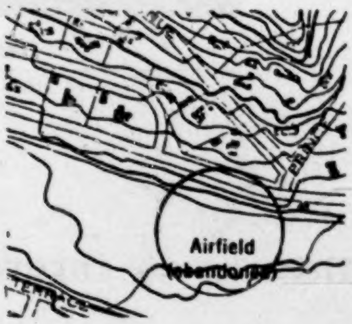
Lino / tterekero. This is a

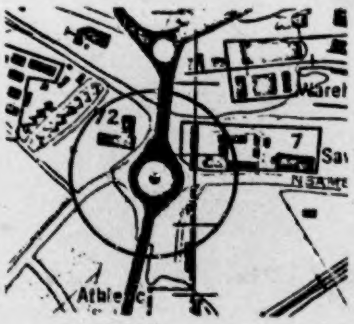


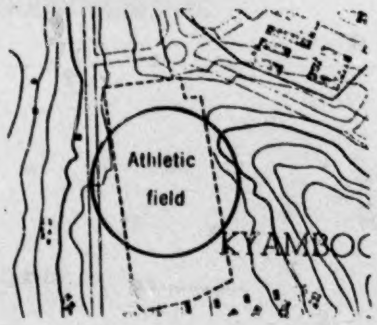
[a]

38-r

Kino / kisaawe kya nnyoni. This is a


Airfield
(abandoned)


Wareh
7
Sav
2
Athletic


Athletic
field
KYAMBOG

[a]

39-

_____ / tterekero. This is a reservoir.

Eno Lino Kano

[b]

$\overline{40}$:

$\text{L}\overset{\circ}{\text{i}}\text{n}\overset{\circ}{\text{o}}$ / tterekero.

[Lìnò]

$\overline{41}^{-}$

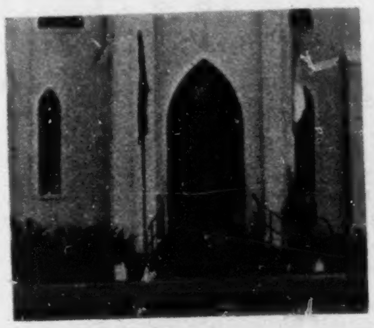
_____ / kisaawe kya nnyoni. This is an airport.

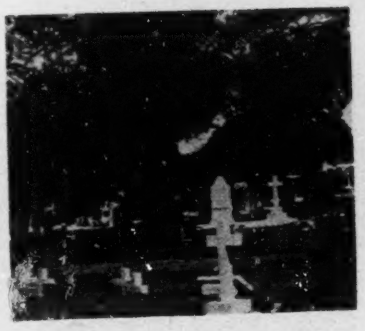
Kino Kano Eno

[a]

$\overline{42}^{-r}$

Gano / malaalo. This is a





[b]

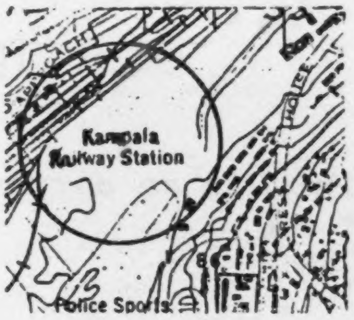
$\overline{43}$:

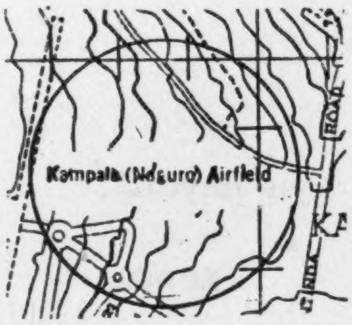
$\text{G}\overset{\frown}{\text{ano}}$ / malaalo.

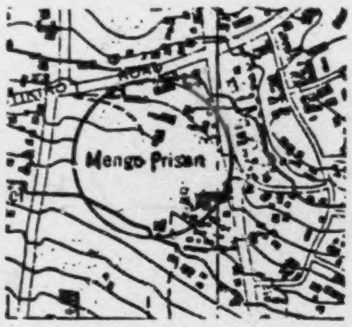
[Gànò]

44-r

Eno / sitenseni ya leerwe. This is a


Kampala
Railway Station
Police Sports


Kampala (Naguro) Airfield
ROAD


Mengo Prison

[a]

45

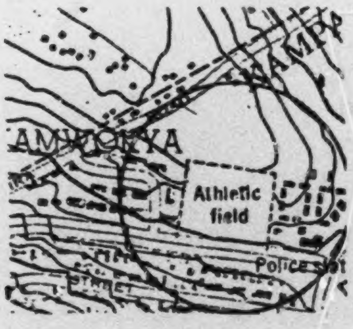
_____ / malaalo. This is a cemetery.

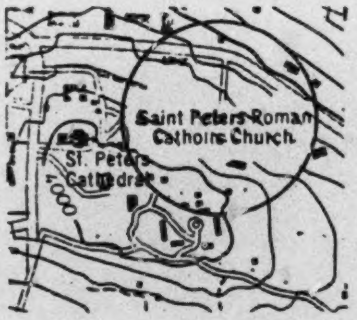
Gano Guno Kano

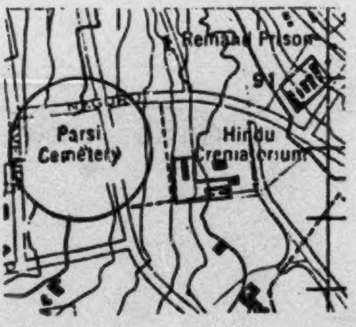
[a]

46-r

Kino / kizannyiro. This is a .


KAMPA
AMWOKYA
Athletic field
Police sta


Saint Peters Roman Catholic Church
St. Peters Cathedral


Remand Prison
Parsi Cemetery
Hindu Crematorium

[a]

47:

Kino / kizannyiro.

Kìnó / kìzáńnyíró. Kìnò / kìzáńnyìró. Kìnò / kìzáńnyíró.

[c]

$\overline{48}^{-ir}$

Notice the difference between:

Gùnò mùg̀gá.	This is a river.
òmúǵgá gùnó	this river

Aside from the meanings, these contructions differ in:

one way   two ways

[b]

$\overline{49}^{-r}$

Here are some new words. Guess which demonstratives go with them by following the analogy of nouns you have already had:

amawanga ____

mano   gano   wano

[b]

obukiika ____

buno   kuno   kino

[a]

ebizimbe _____

bino   zino   eno

[a]

omulimu ____

muno   guno   lino

[b]

50

One can often, though not always, guess the concordial class of a noun by

looking at its initial vowel

looking at the prefix that follows the initial vowel

[b]

51

_____ KIbuga. This is a town.

KIno KAno Eno

[a]

52

What is the demonstrative of the [.no] series that goes with [ekibuga] 'town'?

eki- kino buno

[b]

53

_____ / nsi. This is a district/country.

Eno KIno GUno

[a]

54 Eno / nsi. This is a district/country.

[_ - - \] [_ - - _]

[a]

55

_____ / kkolero. This is a workshop.

KIno LIno Ano

[b]

56

The words [ekikko] and [omugga] differ in:

meaning, pitch contour, and initial vowel
meaning, concord class, and initial vowel
initial vowel only

[b]

57

The words [oluguudo] and [amalaalo] differ in:

meaning, pitch contour, initial vowel, and concord class
meaning, initial vowel, and concord class
meaning and initial vowel only

[a]

58

In [Gano / masaŋŋanzira.], the word [masaŋŋanzira] has no initial vowel because:

it is the second word in the sentence
it corresponds to 'is an...'.

[b]

59

In the expression [Ènò / ǹsî.], the mark (ˆ) over the last vowel stands for:

falling pitch on a short vowel
falling pitch on a long vowel
extra emphasis

[a]

Series E.

Here you learn the names and numbers that are commonly used for designating most of the noun classes.

1^{ir}

Each of the concordial classes has a number. In general, a singular noun is in one of the odd numbered classes, and the corresponding plural is in the next higher even numbered class:

Class 3:	omugga.	a river
Class 4:	emigga.	rivers

This pair of classes is often referred to together as 'the MU-MI class.'

2^{-r}

The plural of [omuti.] 'tree' is:

amati.   omiti.   emiti.

[c]

3^{-r}

The singular of [emirimu.] 'jobs' is:

omulimu.   emulimu.

[a]

4i

In Luganda, the letter [l] is used after the vowels [a, o, u], or at the beginning of a word. It is never used after [e, i]. After [e, i], the letter [r] is used. It is never used at the beginning of a word or after [a, o, u] (except in a few spellings of proper names).

5-

Each concordial class has a number. In general, odd-numbered classes contain ________ nouns and even-numbered classes contain ________ nouns.

singular, plural   plural, singular

[a]

6-

Classes 3 and 4 together are sometimes called:

the MU class   the 3-4 class   the MU-MI class

[c]

7-

In Luganda, the letter ___ is used after [e, i], and the letter ___ is used in all other positions.

l, r   r, l

[b]

8 ir

Another pair of classes are numbered 7 and 8:

Class 7:	ekibuga.	a town
Class 8:	ebibuga.	towns

Classes 7 and 8 together are often called 'the KI-BI class'.

9

In [ebibuga] 'towns', the initial vowel is _____, and the class prefix is _____.

ebi, e   e, ebi   e, bi

[c]

10

In [ekibuga.] 'town', the class prefix is:

e   eki   ki

[c]

11

In [emigga.] 'rivers', the class prefix is:

e   mi   emi

[b]

12

In [omugga.] 'river', the syllable [mu] is called:

the post-initial syllable
the class prefix
the class characteristic

[b]

13 -r

The plural of [ekizannyiro.] 'playing field' is:

ezannyiro bizannyiro ebizannyiro

[c]

14 -r

The singular of [ebyalo.] 'villages' is:

ekyalo ebbalo akyalo

[a]

15 -r

The second syllable of the word [ekyalo.] 'village' is spelled with one [a], but it has two moras. Where does the second mora come from?

? ? ?

[The vowel [a] is preceded by a consonant ([k]) plus a semivowel ([y]).]

16 -r

The singular of [ebitongole # bino.] 'these departments' is:

ebitongole # kino. ebitongole # bino. ekitongole # kino

[c]

$\overline{17}^{ir}$

Another pair of classes is numbered 5 and 6:

Class 5:	essomero.	a school
Class 6:	amasomero.	schools

Classes 5 and 6 together are often called 'the LI-MA class.'

Class 5 is unlike most other classes in that its prefix is not a separate syllable. Instead, it consists of doubling (and sometimes changing) the first consonant of the stem.

$\overline{18}^{-r}$

The plural of [etterekero.] 'reservoir' is:

amatterekero.   amaterekero.   ematterekero.

[b]

$\overline{19}^{-r}$

The singular of [amalwaliro.] 'hospitals' is:

elwaliro.   ellwaliro   eddwaliro

[c]

$\overline{20}^{-r}$

The singular of [amawanga.] 'tribes' could possibly be:

awwanga   egwanga   eggwanga

[c]

$21^{:-}$

eggwanga.

[– ‾ _] [–· ‾ _]

[b]

$22^{:-}$

amawanga.

[– – ‾ _]

[àmàwáńgà.]

23^{ir}

Another pair of classes is numbered 9 and 10:

Class 9:	ensi.	a country
Class 10:	ensi.	countries

Classes 9 and 10 together are often called the N class.

Nouns in these classes have exactly the same form in both singular and plural, but the words that agree with them have different singular and plural forms:

ensi # eno.	this country
ensi # zino.	these countries

$24^{-\text{r}}$

The plural of [enkulungo # eno.] 'this traffic circle' is:

enkulungo # eno. zinkulungo # zino. enkulungo # zino.

[c]

(Note that with smooth transition, this phrase may sound like [enkulungweno].)

25^{-}

A singular noun in the ____ class always has a double consonant after the initial vowel.

N LI-MA MU-MI

[b]

26^{-}

Singular and plural nouns are identical with each other in the _____ class.

N LI-MA MU-MI

[a]

27^{ir}

Class 11 is often called the LU class. Plurals of nouns in this class are in Class 10:

Class 11:	oluguudo.	a road
Class 10:	enguudo.	roads

28^{ir}

Class 12 is often called the KA class. Corresponding plurals are in Class 14, the BU class:

Class 12:	akasozi.	a hill
Class 14:	obusozi.	hills

29^{ir}

Class 14 (the BU) class is also used in formation of abstract nouns. These are of course neither singular nor plural:

Class 14:	obulimi.	agriculture
	obulunzi.	herding

30^{-}

The stem of [amalaalo.] 'cemetery' is:

-laalo -malaalo -lo

[a]

31^{-}

The stem of [ekikko.] 'valley' is:

-kko -kikko -ko

[a]

32^{i}

NOUN CLASS DEMONSTRATIVES - Series I (the [.no] Series)

'this, these'

MU-BA	1	not yet encountered	
	2	" " "	
MU-MI	3	omugga	guno
	4	emigga	gino
LI-MA	5	eddwaliro	lino
	6	amalwaliro	gano
KI-BI	7	ekibuga	kino
	8	ebibuga	bino
N	9	ensi	eno
	10	ensi	zino
LU	11	oluguudo	luno
KA	12	akasozi	kano
BU	14	obusozi	buno
	13	not yet encountered	

33-r

Here is a new word:

emikono.

This is probably:

a singular noun
a plural noun
a demonstrative of the [.no] series

[b]

34-

Refer to the chart in Frame 15.
The singular of [emikono.] 'hands, arms' is:

omukono. ekkono. amakono.

[a]

35-

The concordial class of a noun can best be guessed by looking at:

its initial vowel
its prefix
the meaning of its stem

[b]

36-

The expression that corresponds to 'these hands' is:

mino # emikono. emikono # mino. emikono # gino.

[c]

37 -r

Here is another new noun:

essaza.

This noun looks like:

a singular of the LI-MA class

a singular or plural of the N class

a member of a class that has not been discussed so far

[a]

38 -

The plural of [essaza.] 'county' is:

amassaza. amasaza.

[b]

39 -r

The isolated form of the word for 'rain' is [enkuba.].

This looks like a noun of the

LI-MA class KA-BU class N class

[c]

40 -

'This is rain' would be:

Eno / enkuba. Eno/ nkuba. Kano / enkuba.

[b]

41:-

The tones of this new word in isolation are:

ènkúbá.   énkúba.   ènkúbà.

[c]

42-r

A word that means 'daylight, sunlight' is [omusana.].

This is a word of the

LI-MA class   MU-MI class   N class

[b]

43-

The plural of [omusana.] is:

amasana.   emisana.   ensana.

[b]

44-

'This is sunlight' would be:

Guno / omusana.   Guno / musana.

[b]

45:-

The tones of [omusana.] are:

òmùsánà.   òmùsànâ.

[a]

46:-

The tones of [Guno / musana.] are:

Gùnò / mùsánà.   Gùnò / mùsànâ.

[b]

47 ir

Certain nouns shift their tonal pattern according to whether or not they have an initial vowel.

òmùsánà.   Mùsànâ.

In both these words, the high tone is on the third mora.

48-

obudde # _____. 'this weather, this period of time'

guno   buno   kano

[b]

49:-

obudde.

[– ‾ . -]   [– ‾• -]

[a]

50 -r

In the word [amawanga.], the third vowel is long. It is written with only one letter because:

it is preceded by /w/.
it is followed by /ng/.

[b]

51

In the word [amawanga.], the /w/ would not cause the vowel that follows it to be long because:

there is no consonant immediately before /w/

it is the third syllable of the word

[a]

Series F.

This series introduces the third, and most efficient system for writing tone, and the three major tone rules of Luganda.

1:-

ń'ámálwâlíró.	and the hospitals
àmàlwâlíró.	hospitals
àmàlwâlìrò mángì	many hospitals

In these examples, the word [amalwaliro] has a total of _____ different tone patterns.

1 2 3

[c]

2:-

bákòlá.	they work	básòmá.	they read
àkólà.	he works	àsómá.	he reads

In the above examples, the stems of the verbs have been underlined with a wavy line 〰 . These two-syllable stems have a total of ____ different tone patterns.

2 3 4

[b]

$3^{:-}$

omulimu‿gwe.	his job
entamu‿ye.	his pot
enkoko‿ye.	his chicken

In each of these words, the part that follows the ‿ means 'his, her'. In these three expressions, the part that means 'his, her' has ____ different tones.

1 2 3

[b]

4^{i}

We have already had practice in showing the pitch patterns of words by line segments within [ ], and by use of diacritics (´ ` ^). So far, these two systems have been quite adequate. Before we go any further, however, we need to learn to use the third system for writing pitch.

5^{-}

The systems of writing with visual analogs ([‾ - - ‾]) and with diacritics (´ ` ^) are both used for representing:

pitch patterns intonation

[a]

6^{i}

If each prefix, suffix and stem in Luganda always had the same tone every time it occurred, then the diacritic notation (´ ^ `) would be adequate. Unfortunately, this is not the case. Keeping track of the tones in Luganda is a quite complicated matter. For these purposes, it is best to think of Luganda prefixes, suffixes and stems in terms of their 'basic' forms. In these basic forms, each mora is either 'marked' or 'unmarked.' A marked mora will be underlined.

7-r

What are the vowels of the marked moras in these words:

ekibu̲ga.

u i e

[a]

enku̲lungo.

e u o

[b]

entamu̲.

e a u

[c]

8-r

The word [eddwaliro.], as we saw earlier, is pronounced [èddwáàlíró.]. The marked mora is the first half of the long vowel. But since we are allowed to write only one vowel in this syllable, we must put the mark:

under the l: [eddwal̲iro.]
under the a: [eddwa̲liro.]
under the w: [eddw̲aliro.]

[c]

9:-ir

Some words have no marked moras:

òlúgúúdó. lùgúúdó. òmúggá. s̀sóméró.

(The low tone on [ss] at the begining of the last word is of course inaudible when the word is pronounced by itself.)

10-

Judging from the examples in Frame 9, the isolation form of a noun with no marked moras has the tonal pattern:

low tone on the first and last syllables

low tone on the first syllable, high tone on the rest

no high tones

[b]

11-r

The noun [essaza.] has no marked moras. Write the tones using diacritics.

[èssázá.]

12-

The plural of [èssázá.] 'county' is:

àmásázá. àmàsázá.

[a]

13-

Without an initial vowel, the tones are:

Másázá. Màsázá.

[b]

14^-

If a noun has no marked moras, its isolation form has:

low tone on the prefix, high tones on the stem.

low tone on the first syllable, high tones on the rest.

[b]

15^i

Luganda has three tone rules. These rules govern the relationships between marked and unmarked moras on the one hand, and high, low, and falling tones on the other.

16^-

The relationship between 'marks' and 'tones' in Luganda is governed by:

'phonetic laws' 'tone rules'

[b]

17^-

There are ____ tone rules in Luganda.

1 2 3

[c]

18^i

One of the three tone rules is the 'unmarked sequence rule' (USR). According to this rule, an unbroken series of two or more unmarked moras at the end of a statement has low tone on the first syllable, and high tone on all the rest.

19^{-}

The 'unmarked sequence rule' cannot operate unless there are _____ unmarked moras.

at least 2   at least 3   more than 2

[a]

20^{-}

The 'unmarked sequence rule' cannot operate unless the series of unmarked moras is:

preceded by a marked mora.
at the end of a word.

[b]

21^{-ir}

In [èkkèrèzí̲yà.], the marked syllable has three consecutive unmarked moras before it, yet all have low tone. Why does USR not apply?

Because of the double k̲.
Because the three low moras are not at the end of the word.
Because this word is an exception to USR.

[b]

22^{ir}

Some words have only one marked mora. The mark is represented tonally in a number of ways, depending on where the marked mora is.

The simplest case is that of a single marked mora on a short vowel that is not at the end of the word:

àkàsó̲zì.   èkkèrèzí̲yà.

23

A single marked syllable, not at the end of the word,

is lengthened. has high tone.

[b]

24

The unmarked sequence rule _____ apply to a word such as [eddw̲aliro] that contains a marked syllable.

may may not

[a]

25

The next simplest case is that of a single marked mora that stands at the beginning of a long syllable.

èddw̲âlíró. (pronounced [èddwáàlíró.])
Òmùgâ̲ndá. (pronounced [Òmùgáàndá.])

26

In the word that is pronounced [eddwa̲aliro.], the mark is represented as:

high tone on the syllable [dwaa]
high tone on the first half of the syllable [dwaa]

[b]

27

The word for 'cemetery' might be written:

amala̲a̲lo. amala̲alo. amala̲lo.

[b]

28

The next simplest representation of the mark is found when a single marked syllable stands at the end of a statement:

ènsî̲.	a country
òmùtî̲	a tree
àbàfû̲.	dead people

Notice that the falling tone written with / ^ / never occurs except on a marked syllable at the end of a phrase.

29

Which of the following is a possible tone pattern in Luganda? âsòmé. àsômé. àsòmê.

[c]

30

Luganda has no rising tone, even on a syllable that is two moras long. That is, there is no such pitch pattern as:

ennyaa̲nja.

*[--. ⁄ _]

When the second mora is marked, the whole syllable is high.

31

ennya̲nja.

[--. — _] [--. ⁄ _] [--. ╲ -]

[a]

32 ir

Some words have two marked moras.

èkk*ó*mé*râ*.	a prison
K*á*ḿpá*lâ*.	Kampala
èdd*ú*úk*â*.	a shop

In such words, the two marked syllables, with all the syllables in between them, make up a single 'marked sequence'. The concept of 'marked sequence' is crucial to understanding of Luganda tone changes.

33 i

The second tone rule of Luganda is the 'marked sequence rule' (MSR). By this rule, if two or more marked moras are *not* adjacent to each other, then both are high, and everything between them is hig. (If the end of the marked sequence is also the end of a word before [.], then the last syllable is of course falling. See Frames 28 and 29 on this point.)

34 -r

MSR would not apply to [agend*e*.] because:

there is only one marked mora

the marked mora is at the end of the word

[a]

35 -

Would the marked sequence rule (MSR) apply to [b*akol*a]?

[no]

36^{-r}

MSR would not apply to [bako̲la.] because:

the marked moras are adjacent to one another.

the marked moras are not at the end of the word.

[a]

37^{ir}

A series of unmarked syllables that follow a mark (or a marked sequence) follow the unmarked sequence rule (USR): low first syllable followed by high on the rest:

ètté̲rèkéró.   èddẃ̲àlíró.

38^{-r}

Explain why the encircled syllable has the tone that it has:

òlúgúúdó.	[first of a series of unmarked syllables at end of word]
Lùgúúdó.	[first of series of unmarked syllables at end of word]
èkìbú̲gà.	[single unmarked syllable]
èkìbú̲gà.	[precedes first marked syllable]
èkìbú̲gà.	[precedes first marked syllable]
àmásáŋŋánzírá.	[first of a series of unmarked syllables at end of word]
èkkó̲mérâ̲.	[precedes first mark]
ènnyánjà.	[single unmarked syllable]

$\overline{39}^{-r}$

Explain why the encircled syllable has the tone that it has:

òlúgúúdó	[a series of unmarked syllables at the end of the word]
èkìbú̲gà	[a single marked short syllable]
àmásáŋŋáńzírá.	[a series of unmarked syllables at the end of the word]
ènnyáń̲jà.	[first mora of a long syllable in which the second mora is marked]
èkkó̲mérâ̲	[is within a marked sequence]

$\overline{40}^{i}$

There are, then, three ways of representing most of the facts of Luganda pitch: line segments, diacritics, and underlining. Each has its own use. The first provides a direct physical representation, the second shows us what is essential in the surface structure, and the third will help us to see the underlying structure and keep track of the tone changes.

$\overline{41}^{-}$

Match the notation with its function.

a. tu̲genda. d. direct physical representation

b. túgèǹdá. e. keep track of tone changes

c. tugenda. f. show surface structure
[‾__ -]

[a-e, b-f, c-d]

42:-

ndi.	'I am located'
oli.	'you (sg.) are located'
ali.	'he/she is located'

All of these words have the tone pattern:

[\` ´]   [´ ^]   [\` ^]

[a]

43:-

t$\underline{u}$li.	'we are located'
m$\underline{u}$li.	'you (pl.) are located'
b$\underline{a}$li.	'they are located'

All of these words have the tone pattern:

[´ \`]   [´ ^]   [\` ^]

[a]

44-i

If you see a sentence printed in Luganda with no tonal indication of any kind, what must you do before you can represent the tones? That depends on which style of representation you want to use. If you only want to write visual analogs such as [__ ‾ ‾‾ ‾], or diacritics such as [\`´´´´], all you have to do is listen to a Muganda as he says the sentence aloud. This will give you a record of how these words are pronounced in this particular sentence, but it will tell you very little about how the same words may be pronounced in other sentences.

45^{-ir}

If you want to show marked moras, you must listen to this sentence, and also to other sentences in which each of its words occurs. From all these data, if you have chosen them well, you can figure out which moras ought to be marked. This is more trouble than writing diacritics, but marks have the advantage that they are fairly constant from sentence to sentence, while the diacritics change:

òlúgúúdó	a real
Òlùgùùdò guli wa?	Where is the road?

A normal native speaker of Luganda does not consciously go through this process of figuring out where the marks belong.

46^{-i}

The easiest way to mark moras is simply to know which elements of each word or sentence are marked. This is of course the way the Baganda themselves do it. Part of their unconscious knowledge of their language is that certain elements are marked and that certain others are unmarked. Another part of their unconcious, automatic knowledge is how and when to operate the tone rules.

47

Luganda has ____ tone rules, of which we have already met _____.

5, 3　　2, 1　　3, 2

[c]

48

USR operates on two or more unmarked moras which are __________________ each other

adjacent to　　not adjacent to

[a]

49

MSR operates on two or more marked moras which are ______________ each other.

adjacent to　　not adjacent to

[b]

50i

The third tone rule is called the 'dissimilation rule' (DR). This rule operates on two or more marked syllables that are adjacent to each other. The result is that the first of these syllables is high, and the rest have low tone, except that where 3 or more consecutive marked syllables precede [.], the last has high tone.

51-

Both the ______ and the ______ operate on two or more marked moras.

USR, DR　　MSR, DR　　USR, MSR

[b]

52-

In [ako̲la.], the syllable [ko] would have _____ tone; in [ba̲k̲o̲la.] it would have _____ tone.

high, low　　high, high　　low, high

[a]

53:-

ba̲k̲o̲la.

bákòlá.　　bákòlà.　　bàkólá.

[a]

54 ir

A single marked syllable that has low tone on account of DR is treated as though it were unmarked. That is, USR may apply to it:

bá̲k̲ò̲lá.　　bá̲t̲à̲ndíká.

55-

USR may be applied ______ DR has been applied.

before　　after

[b]

56-r

tutuuka.

tútúùká. tútùúka. tútùùká.

[c]

57-r

The form [batuuka.] cannot be [bátùúká.] because:

the second mora of the word ([tu]) is marked.

Luganda never has low on the first half of a double vowel followed by high on the second half.

[b]

58-r

Here are the words for 'north, south, east, west' with the marked moras indicated. What would the diacritic notation be?

amambuka.	'north'	àmáḿbúká.
amaserengeta.	'south'	àmàsérèǹgétá.
ebuvanjuba.	'east'	èbùváńjùbá.
ebugwanjuba.	'west'	èbùgẃánjùbá.

59:

Listen to the following place names as many times as you need to. Write them down, and indicate pitch both by visual analogs and by diacritics. Check your responses by referring to the printed answers:

____________________	Káḿpálâ.	Màkéérérê.
____________________	[— ‾ \]	[- — ‾ \]
____________________	Èntébè.	Ǹtíńdá.
____________________	[- ‾ _]	[- —‾]
____________________	Ǹnákáséró.	Kólólô.
____________________	[• ‾ ‾ ‾ ‾]	[‾ ‾ \]
____________________	Ǹnákívúbó.	Mùlágó.
____________________	[• ‾ ‾ ‾ ‾]	[- ‾ ‾]
____________________	Lùzírâ.	Wáńdègèyá.
____________________	[- ‾ \]	[— _ _ -]

60-

The third system of tone marking uses:

Diacritics and underlining.
Underlining only.
Underlining and three tone rules.

[c]

61-

The main purpose of the third system of writing tone is:

To avoid the use of awkward diacritics (´ ` ^).
To make it possible to keep track of tone changes in Luganda.

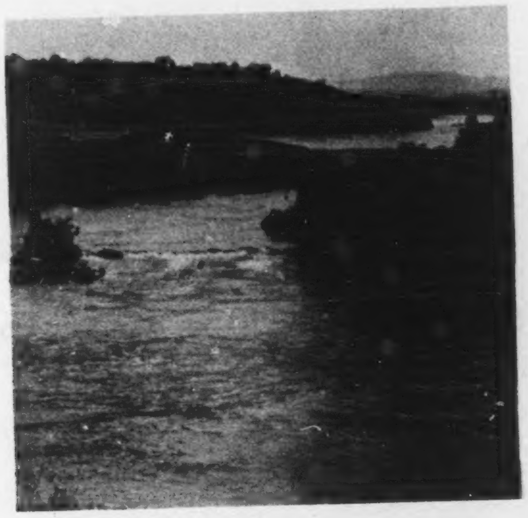
[b]

Series G.

This series concentrates on the subtle intonational difference between a statement and a yes-no question. Depending on how quick your ear is, you may need to go through this series several times.

$\overline{1}^{+}$

Guno / mugga?



Is this a river?

Yee.
Nedda.

Yes.

$\overline{2}^{+}$

Eno / nnyanja? Is this a lake?

Yee.
Nedda. No.

$\overline{3}^{:-}$

[ ] This is a hospital.

Statement Question

[a]

$\overline{4}^{:-}$

[ ] Is this a hospital?

Statement Question

[b]

$\overline{5}^{:-}$

Lino / ddwaliro.
[- - . ╲ - -]

Lino / ddwaliro? [- - . ◡ ¯ ╲] [- - . ╲ - ╱]

[b]

6

A yes-no question is ________________.

a question that can be answered with yes or no.
any sentence that ends with a question mark (?).

[a]

7

In Luganda, the difference between a statement and a yes-no question is shown by a modification of the pitch contour. This kind of modification of pitch is called 'intonation'. There is thus a statement intonation for each word, and a yes-no question intonation.

8

The thing that is always found with the yes-no question intonation is a sharp drop in pitch. The height at which this drop begins depends on whether the intonation is added to a marked word, or to an unmarked word.

With an unmarked word, the drop is between the next-to-last syllable and the last. It begins on a medium pitch and goes very low:

Luno / luguudo? Is this a road?
[- - - ‾‾ _]

Notice that the pitches of the preceding unmarked syllables are all level with one another.

9

Kino / kizannyiro?
[- - - ‾•‾ _] [- - - -•- _] [- - - -· - -]

[b]

10-

This [- ‾ ‾ ‾] intonation could not be used in Luganda for a ____________.

statement question

[b]

11:

What would be the pitches of:

Gano / masaŋŋanzira?

[-- --·— - _]

12ir

When the yes-no question intonation is superimposed on a marked word, the drop in pitch begins from a very high level. It is preceded by a rise. All this occurs on the two moras that follow the mark:

... nkulungo? ... malaalo? ... tterekero?

[· - ╲ _] [- — ╲] [- ‾ --]

13:-

[ ]

statement question

[b]

14:-

[ ]

statement question

[a]

15:-

Kano / kaso̲zi.

[- - - ¯ _]

Kano / kaso̲zi? [- - - ¯´] [- - - ¯ \]

[b]

16:-

[ ]

statement   question

[b]

17:-

[ ]

statement   question

[a]

18:-

Eno / kkerezi̲ya?

[- - ∘ - - ¯¯]   [- - ∘ - - ´ \]

[b]

19:-

[ ]

statement   question

[a]

20:-

[ ]

statement question

[b]

21:-

Eno / nkulungo.
[- - - ‾ __ -]

Eno / nkulungo? [- - - ‾ __ ´] [- - - ´ ` _]

[b]

22ir

If the mark (or the end of the marked sequence) is on the last syllable, then the rise and fall are condensed onto that one syllable:

... kkomera? ... dduuka? Guno / muti?
[•- - ⌒] [•— ⌒] [- - - ⌒]

23:-

[ ]

statement question

[b]

24:-

[ ]

statement question

[a]

25:-

Lino / kko̲mera̲.

[- - ° ¯ ¯ \ ]

Lino / kko̲mera̲? [- - ° - - /] [- - • ¯ ¯ ^]

[b]

—

26:-

[ ]

statement question

[b]

—

27:-

[ ]

statement question

[b]

—

28:-

[ ]

statement question

[a]

—

29:-

Gano / mala̲alo.

[- - - \ -]

Gano / mala̲alo? [- - - ¯ _] [- - - / \ ]

[b]

—

—

30:-

[ ]

statement question

[a]

31:-

[ ]

statement question

[b]

32:-

Kino / kikko.
[- - -∘ -]

Kino / kikko? [- - -∘ _] [- - -• _]

[a]

33:-

[ ]

statement question

[b]

34:-

[ ]

statement question

[a]

35:-

Guno / mugga.

[- -   -.‾]

Guno / mugga?   [- - ‾• ⌟]   [- - -• _]

[ ]

36:-

[ ]

statement   question

[a]

37:-

[ ]

statement   question

[a]

38:-

[ ]

statement   question

[b]

39:-

Kino / kizannyiro.

[- -   - ‾•‾ ‾]

Kino / kizannyiro?   [- - --•- _]   [- - - ‾•- ‿]

[a]

40:-

[ ]

statement question

[b]

41:-

[ ]

statement question

[a]

42:-

[ ]

statement question

[b]

43:-

[ ]

statement question

[a]

44:-

[ ]

statement question

[a]

45:-

[ ]

statement question

[b]

46:-

[ ]

statement question

[b]

47ir

Luganda thus superimposes a special intonation onto the end of a phrase to show that it is a yes-no question. English also has a special intonation which it uses at the end of a phrase to show that it is a yes-no question:

It's raining. [- ¯ _]
It's raining? [- - ⌣]

So far, so good. Unfortunately, however, English and Luganda often use pitch in opposite ways. For example, the statement [Luguudo.] 'It is a road' has the pitches [- — ¯], very similar to the English question 'a highway?' [- — ⌣]. But the question [Luguudo?] 'Is it a road?' has [- — _], with a sharp step downwards between the last two syllables, very much as in the English statement 'A highway' [- — _].

It appears, therefore, that the Luganda yes-no question intonation is not only specially important for communication; it is also peculiarly treacherous for speakers of English.

48

Decisive downstep at the end of a phrase in English indicates a ________. In Luganda it indicates ________.

statement, statement
yes-no question, statement
statement, yes-no question

[c]

49

Consider the tone pattern [- ‾ ‾]. This may occur at the end of a statement in _____, but not in _____.

English, Luganda   Luganda, English

[b]

50

The difference between the pitch patterns of [Luguudo.] [- ‾‾ ‾] and [Luguudo?] [- ‾‾ _] is a difference of:

tone   intonation   emphasis

[b]

51-r

The difference between [amalaalo.] [- - \ -] and [oluguudo.] [– ‾ — ‾] is a difference of:

stress tone intonation

[b]

52-r

We said earlier that a single marked syllable is represented tonally as high followed by low. Is this also true for yes-no question intonation, or only for statement intonation?

? ? ?

[only for statement intonation]

53-

We said earlier that a series of unmarked syllables at the end of a word are represented tonally as low on the first syllable, followed by high on the rest. Is this also true for yes-no question intonation, or only for statement intonation?

? ? ?

[only for statement intonation]

54-

In statement intonation, a single marked syllable is realized as:

high tone
low on the first syllable followed by high on the rest

[a]

55

USR __________ to an unmarked word at the end of a yes-no question.

applies   does not apply

[b]

56

DR stands for ______________.

downstep rule   dissimilation rule

[b]

57

The tone writing system with diacritics (´ ` ^) is useful because:

It is the best way of keeping track of tone changes in Luganda.

It gives a direct indication for the tone of each mora.

[b]

58

The tone writing system with underlining and tone rules is useful because:

It is the best way of keeping track of tone changes in Luganda.

It gives a direct indication for the tone of each mora.

[a]

Series H.

In this series you meet the symbols [+] and [-], which are used where the pronunciation of the language does not match the spelling. You also practice operating one of the three tone rules.

1^{+}

Tuli ludda+wa?

Where are we?

Tuli ku ddwaliro.
Tuli ku kisaawe kya nnyonyi.

We're at a hospital.

2^{-}

The stem [-li] has to do with being at a location. Its English equivalent in this context is 'is, are'. The prefix [tu-] stands for first person plural subject 'we'.

3^{-r}

The expression [Tugenda ludda+wa? means:

Where is he?
Where is he going?
Where are we going?

[c]

118

4-ir

The phrase [lúd́dà+wá?̸] is approximately equivalent to 'where?' It has two characteristics that deserve comment. One is that the syllable [da] has low tone, even though it is between two marked moras. That is to say, MSR does not apply. This is the principal meaning of the symbol [+]: that MSR does not apply even though otherwise it would.

The second thing to note about [ludda+wa?̸] is that there are no word spaces on either side of the [+]. This means that [wa?̸] is *pronounced* as though [ludda+wa?̸] were a single word. (This combination is however to be *written* as two words.)

5-r

The expression [Ava ludda+wa?̸ means:

Has he arrived?
Where does he come from?
What is he doing?

[b]

6-r

In the expression [entamu˙ye], the symbol [˙] stands for the fact that the vowel [u] is pronounced long when it is not at the end of a word. The continuous underline from [u] through [ye] stands for the fact that this expression is pronounced as though it were a single word. (It is however to be spelled as two separate words.)

[b]

7 ir

We saw earlier that when two marked syllables occur within a word, they may become the end points of a 'marked sequence': [èkkó̲mérâ̲.] [- ∘ ¯ ¯ ╲]. Syllables within a marked sequence are high.

The same thing happens sometimes across word boundaries: [Tu̲li lud̲da wa?] [¯ ¯ ¯• _ ¯].

8 -r

The first and last moras of the marked sequence in [Tu̲li lud̲da+wa̲ʔ] are respectively:

tu, wa   lu, wa   tu, dd

[c]

9 -

The syllable [li] in [Tú̲lí lúd̲dà+wa̲ʔ] has high tone because:

it is within a marked sequence.
it is unmarked.
a high tone is added for euphony.

[a]

10 :-

Tu̲li ku ddw̲aliro.   We are at the hospital.

[¯ ▭ ╲ - -]

[¯ ¯ ¯• ╲ - -]   [¯ _ _ . ╲ - -]

[a]

11

Tuli ku ddwaliro.

[lí kú]

12

The particle [ku] has to do with location. It is therefore sometimes called a 'locative particle'. There are two other locative particles in Luganda: [mu, e]. From the point of view of their tonal behavior, the locative particles are all unmarked.

Nouns that follow locative particles never have an initial vowel.

13

The element [ku] is called a:

preposition
locational particle
locative particle

[c]

14

The locative particles in Luganda are:

ku e e ku
— mu — —
— —
e —

15-

Which is correct?

Tuva ku ekibuga. Tuva ku kibuga.

[b]

16-r

In the expression [Tuva ku kibuga.], why doesn't [kibuga] have an initial vowel?

because it is the first syllable in the word

because it follows a locative particle

[b]

17ir

Again in the sentence [Tuli ku ddwaliro.], a marked sequence runs from one marked syllable to the next. This one actually crosses two word boundaries.

18-r

In the sentence [Túlí kú ddẃàlíró.], why does [tu] have high tone?

[Because it is a marked syllable.]

19-r

In the sentence [Túlí kú ddẃàlíró.], why does [ku] have high tone?

[Because it is within a marked sequence.]

20⁺

Túlí lúd̲́dà+wa̲?

Where are we?

Tu̲li ku nnyan̲ja.

Tu̲li ku kaso̲zi. We're on a hill.

21:⁻

Tu̲li ku kaso̲zi.

[¯ (   ) ¯ _]

[¯ _ _ _ ¯ _]   [¯ ¯ ¯ ¯ ¯ _]

[b]

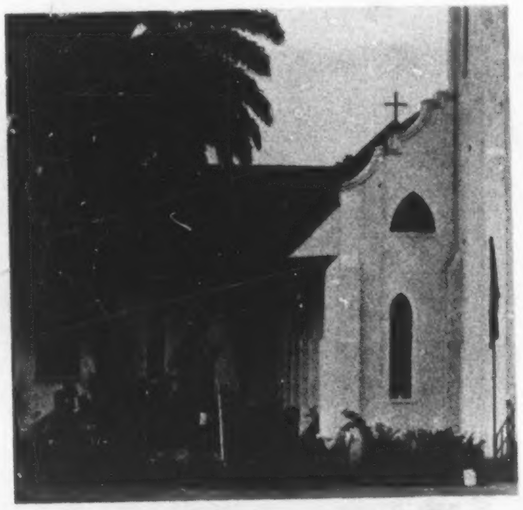
22:

Tú̲li ku kasó̲zi.

[lí kú ká]

23+

Tuli ku tterekero?



Are we at a reservoir?

Yee, tuli ku tterekero.

Nedda, tuli ku kkereziya. No, we're at a church.

24-r

Why are the last two syllables of [Tuli ku tterekero.] high?

By USR.

Because there is a marked sequence that ends on the first syllable of [tterekero.].

[a]

25:

Tuli ku kkereziya.

[lí kú kkéré]

26+

Tuli ludda+wa?

Where are we?

Tuli ku kkomera.

Tuli ku mugga.

We're at the river.

27:-

Tuli ku mugga.

[‾ -]

[‾ ‾ ‾ ‾• -] [‾ _ _ _• ‾]

[b]

28:

Tuli ku mugga.

[lì kù mù]

29

In the expression [Tuli ku mugga.], there is only one marked syllable. There is therefore no basis for setting up a 'marked sequence.'

Now, we have seen that the rule for setting up marked sequences may apply across word boundaries. We might expect therefore that with four unmarked syllables ([li ku mugga]) at the end of this sentence, only the first would be low, and the rest high. Luganda doesn't work that way, however. The two syllables with which the USR starts must be within one and the same word. Therefore the USR begins in this sentence only with [mugga].

30

Tuli ku kizannyiro.	We're at a playing field.

[lì kù kì]

31

Why cannot [li] and [ku] be counted as the first two syllables in an unmarked sequence, in [Tuli ku kizannyiro.]?

Because they are within a marked sequence
Because they are not in the same word

[b]

32+

Tuli ku ssomero? Are we at a school?

Yee, tuli ku ssomero. Yes, we're at a school.

Nedda, tuli ku kkomera.

33:–

Tuli ku ssomero.

[‾⬭- - -]

[‾ - -∘- - -] [‾ ‾ -∘- - -]

[a]

34:

Tuli ku ssomero.

[lì kù s̀s]

35:–

Tuli ku nkulungo. We're at a traffic circle.

[‾⬭‾ __ -]

[‾ ‾ ‾ ‾ __ -] [‾ - - ‾ __ -]

[a]

36:

Tuli ku nkulungo.

[lí kú]

37-r

In the sentence [Túlí kú máláàló.], why does [ma] have high tone?

? ? ?

[Because it is within a marked sequence.]

38:

Tuli ku malaalo. We're at a cemetery.

[lí kú má]

39-r

In the sentence [Túlí kú máláàló.], why does the syllable /lo/ have high tone?

? ? ?

[Rule for a sequence of unmarked syllables at the end of a word.]

40:

Tuli ku masaŋŋanzira. We're at an intersection.

[lì kù]

41-r

The sentence [Túlì kù màsáŋ́ŋ́ánzírá.] has 7 consecutive unmarked syllables at the end of it. The rule for a series of unmarked syllables says that all but the first should be high. Why aren't [ku] and [ma] high in this sentence?

? ? ?

[Because USR begins to apply only when there are two unmarked syllables within the same word.]

42^{-r}

Here are the names of some places in or near Kampala. The marked syllables have been underlined. Write the diactitics. (Spellings, where they disagree with pronunciation, are in round brackets.)

Kibu̲li		[Kìbúlì]
Make̲erere̲		[Màkéérérê]
Nnakivubo		[Ǹnákívúbó]
Ntinda		[Ǹtíndá]
Ko̲lolo̲		[Kólólô]
Mulago		[Mùlágó]
Luba̲ga	(Rubaga)	[Rùbágà]
Ka̲mpala̲		[Kámpálâ]
Ente̲be	(Entebbe)	[Èntébè]

$43^{:-}$

The name of another place in Kampala is Luzira. What are the tones?

Lùzírâ.   Lùzírà.   Lúzírâ.

[a]

44^{-r}

The tones [Lùzírâ] imply:

Luzira̲.   Luzi̲ra.   neither of these

[c]

$\overline{45}^{-r}$

The marking [Luzira.] would stand for the tones

[Lùzírâ], by MSR
[Lùzírà], by DR
[Lùzírá], by USR

[b]

$\overline{46}^{ir}$

In order to conform to the tone rules, [Lùzírâ.] must be marked [Luzi-ra.] The hyphen means [Luzi] and [ra] are pronounced as though they were closely linked but separate words.

$\overline{47}^{-r}$

What tones are implied by the marking [A-mereka.]?

Ámèreka. Àmérèká. Ámérèká.

[c]

$\overline{48}^{-r}$

The second syllable of [ova˙] 'you come from' is normally pronounced with ______ mora(s).

one two

[a]

49-

The second syllable in [Avaˑ mu Uga̲n̲da.] 'he comes from Uganda' is pronounced with only one mora because:

[·] is a symbol for shortness
the syllable [vaˑ] is followed by word boundary

[b]

50-

In [Ovaˑwa̲?] 'where do you come from?' there is no word boundary after [vaˑ]. This syllable is now pronounced with _____ mora(s).

one　　two

[b]

51:-

Another place in Kampala is [Wandegeya]. What are its tones?

Wándègèyá.　　Wándègéyá.　　Wándègèyâ.

[a]

52-r

The pronunciation [Wándègèyá.] might be marked:

Wan̲degeya̲.　　Wan̲degeya.　　neither of these

[c]

53-

The marking [Wandegeya.] would give the tones:

Wàńdègéyá. Wáńdègéyá. Wáńdégèyá.

[b]

54-

The marking [Wandegeya.] would give the tones:

[Wáńdègèyà.], by DR
[Wáńdégéyâ.], by MSR
[Wáńdègèyâ.]

[b]

55ir

The proper marking for the word is [Wáńdègèyá.]. This involves an extension of MSR (cf. Series F, Frame) to cover a series of consecutive marked syllables that run up to the end of a phrase. Before [.], the last syllable of the series has high tone.

56-r

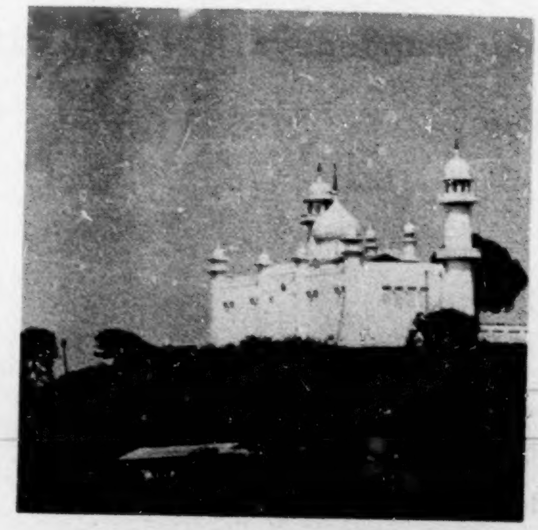
What tones would be implied by the marking [batandise.]?

bátàǹdìsé. bátàǹdìsè. bátáńdísê.

[a]

57+

Tu̲li lud̲da+wa̲? Where are we?



Tu̲li Kibu̲li. We're at Kibuli.

Tu̲li Luzi̲-ra̲.

58-

Predict the tones in [Tu̲li Kibu̲li.]

[Tú̲lí Kíbú̲lì.]

59-r

Why is [Ki] high in [Tu̲li Kibu̲li.]?

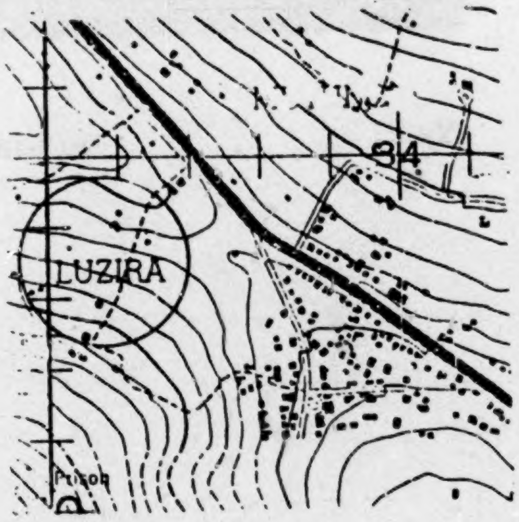
[Because it is within a marked sequence.]

Series I.

New items in this series are the juncture symbols [/] and [#], and comma intonation.

1+

Tuli ludda+wa? Where are we?



Tuli Kibuli.
Tuli Luzi-ra. We're at Luzira.

$\overline{2}^{+}$

Kibuli / kasozi?		Is Kibuli a hill?

Yee.   Nedda.

[a]

$\overline{3}^{:-}$

Kibuli kasozi?
[- ¯(   )ˋ]

[- ¯ ¯ ¯ ‿ ╲]   [- ¯ _ _ ╱ ╲]

[b]

$\overline{4}^{ir}$

In the question [Kibuli / kasozi?], there is a marked syllable in each word. Yet the syllables [li] and [ka] are low. There is no 'marked sequence' from [bu] through [so].

This kind of boundary is marked by the symbol [/]. The rule for marked sequences does not apply across the boundary between the subject of a sentence and the rest of the sentence. In this respect, [/] is like [+] (Series H).

$\overline{5}^{+}$

Rub$\underline{\text{a}}$ga /
kk$\underline{\text{o}}$mer$\underline{\text{a}}$?

RUBAGA ROAD

Is Rubaga a prison?

Yee. Ne$\underline{\text{d}}$da.

[b]

$\overline{6}^{:-}$

Rub$\underline{\text{a}}$$\overset{\circ}{\underline{\text{g}}\text{a}}$ / kk$\underline{\text{o}}$mer$\underline{\text{a}}$?

[gà]

$\overline{7}^{-r}$

The symbol / in [Rub$\underline{\text{a}}$ga / kk$\underline{\text{o}}$mer$\underline{\text{a}}$?] means, among other things:

That either of the two words may come first.
That MSR does not operate between the two words.
That the syllable [ga] has high tone.

[b]

$\overline{8}^{-r}$

In the sentence [Rubaga / kkomera?], why is no marked sequence formed between [ba] and [ko]?

Because [Rubaga] is the subject of the sentence.

Because the second word begins with a double consonant.

[a]

$\overline{9}^{+}$

Mulago / kasozi?

110
MULAGO HILL

Is Mulago a hill?

Is Mulago a hill?

Yee. Nedda.

[a]

$\overline{10}^{:-}$

Mulago.

[Mùlágó.]

$\overline{11}^{:-}$

Mulago / kasozi. Mulago is a hill.

[Mùlàgò]

$\overline{12}^{ir}$

Here is another important fact about the boundary between the subject of a sentence and the word that begins the predicate. A series of unmarked syllables be before this boundary are all low:

Mùlàgò / kàsózì.

In this respect, [/] differs from [+] (Series H).

$\overline{13}^{-r}$

This place name has no marked moras. Predict its tones in its citation form:

Nnakasero.

[Ǹnákáséró.]

$\overline{15}^{+}$

Kampala / kibuga?

Is Kampala a city?

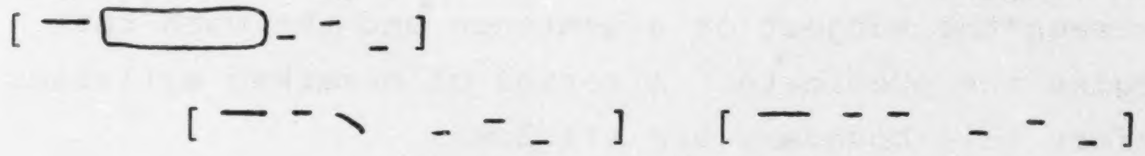
BOMBO
BUSO
UBENDE
ende
Bombo
KAMPALA
Jinja
Mpigi
IPIGI
Entebbe
ka
SESE ISLANDS
SAKA

Yee. Nedda.

[a]

16:-

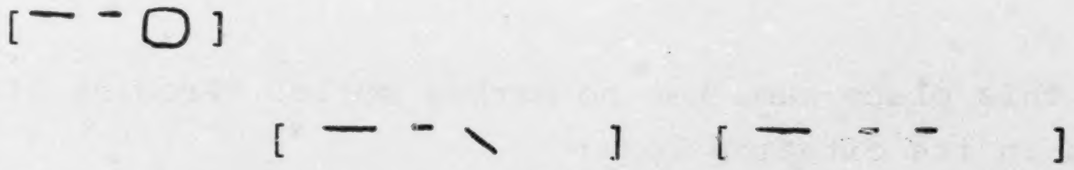
Ka̲mpala̲ / kibu̲ga.	Kampala is a city.



[b]

17:-

Ka̲mpala̲.



[a]

18ir

Here is one more interesting fact about the [/] boundary between subject and predicate. Where the citation form in statement intonation would have a final falling tone [ˆ], the last syllable of the subject is high level:

Ka̲mpala̲ / kibu̲ga.

19-r

Put the symbol (/) into each of these phrases i̲f̲ it is needed.

ekibu̲ga kino	this city
Kino kibu̲ga.	This is a city.

(not needed)
Kino / kibu̲ga.

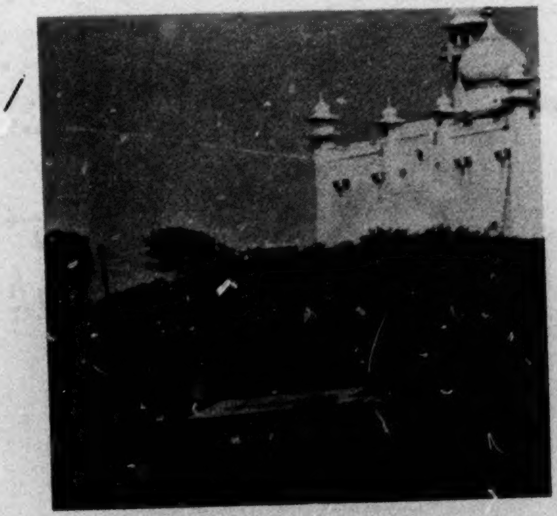
20^{-r}

Predict the tones of the place names in these sentences. (Marked syllables have been underlined.)

Luzi-ra / kkomera.	[Lùzírá]
Kibuli / kasozi.	[Kìbúlì]
Makeerere / ssomero kkulu.	[Màkééréré]
Nnakivubo / mugga.	[Ǹnàkìvùbò]
Ntinda / kasozi.	[Ǹtìǹdà]
Kololo / kasozi.	[Kólóló]
Rubaga / miisane.	[Rùbágà]
Kampala / kibuga.	[Káḿpálá]
Wandegeya	[Wáńdègèyà]

21^{+}

Kibuli /
kasozi, oba /
ssomero?



Is Kibuli a hill,
or a school?

Kasozi.
Ssomero.

[a]

$\overline{22}^{\text{ir}}$

We have already seen that there is a difference between statement intonation and yes-no question intonation:

Kaso̲zi. [- ¯ _]   Kaso̲zi? [- ˊ ˋ]

In the sentence [Kibu̲li / kaso̲zi, oba̲ / ssomero?] we hear a third modification of the pitches of [kaso̲zi]:

... kaso̲zi, [- ¯ ⌣]

We will call this the 'comma intonation'. It is on a par with 'full stop', or 'period' intonation [.] and with yes-no question intonation [?].

$\overline{23}^{+}$

Luzi̲-ra̲ /
ddwa̲liro,
oba̲ /
kko̲mera̲?

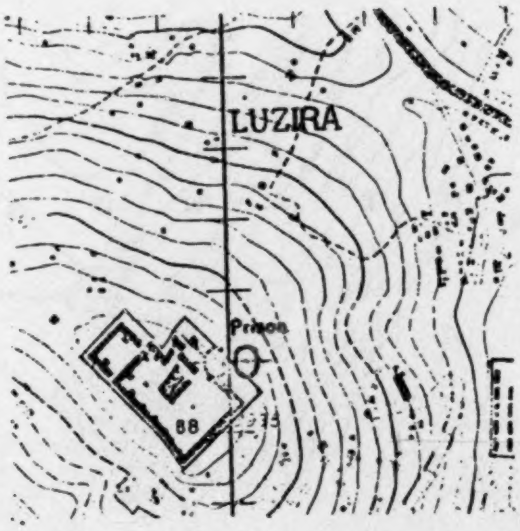
LUZIRA
Prison
88

Is Luzira a hospital, or a prison?

Ddwa̲liro.
Kko̲mera̲.

[b]

$\overline{24}^{+}$



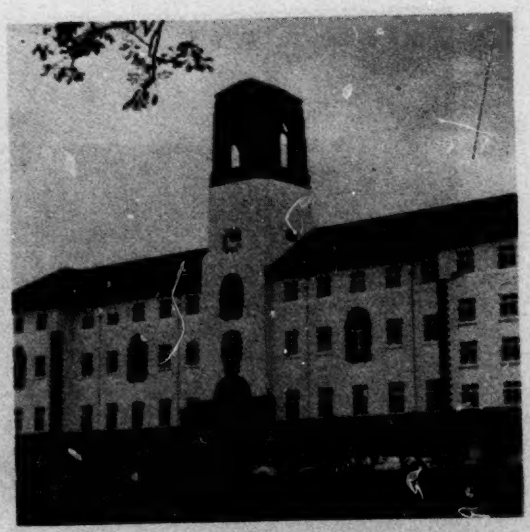
What is Luzira?

Mugga.
Kkomera.

[b]

$\overline{25}^{+}$

Tuli Makeerere.'
Makeerere /
kye ki?



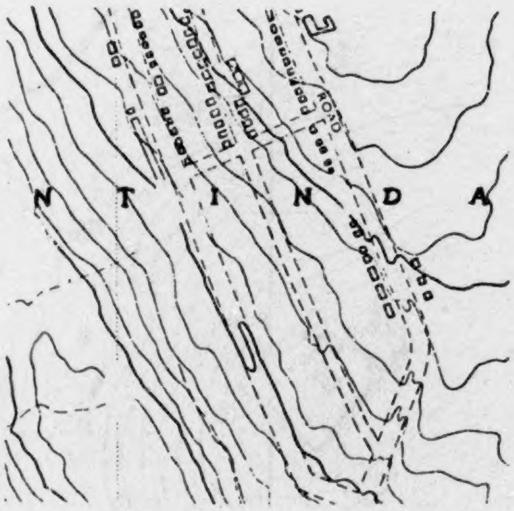
We're at Makerere.
What is Makerere?

Kkanisa.
Ssomero kkulu.

[b]

26+

Tuli Ntinda?



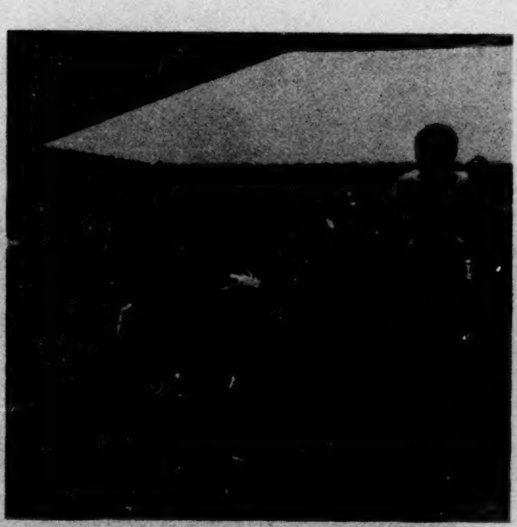
Are we at Ntinda?

Yee, tuli Ntinda.
Nedda, tuli Kololo.

[a]

27+

Gano / malaalo
oba /
kizannyiro?



Kizannyiro.
Malaalo.

[a]

28^{-r}

Lino /
tterekero,
___ /
malaalo?

Yee oba

[b]

29^{-r}

Observe the following phrases containing the juncture [#], and try to figure out its characteristics.

akasozi __________. this hill

kino kano gano

[b]

30^{-r}

ennyanja # ________. this lake

eno lino guno

[a]

31:-

akasozi # kano.

[- - ¯ _ _ -]   [- - ¯ _ - -]

[a]

32:-

omugga # guno.   this river

[_ ¯•- - -]   [_ ¯•- _ -]

[b]

33:-

ekizannyiro # kino.   this playing field

èkízáńnyíró # kínó   èkízáńnyíró # kìnó.

[b]

34-r

The last syllable in [ennyanja # eno.] is high because:

USR applies to the word /eno./.
it is preceded by #.

[a]

35:-

amalaalo # gano.   this cemetery

àmàláàlò # gànó.   àmàláàló # gànó.

[b]

37

USR _____ to the syllables before the juncture marker #.

applies does not apply

[a]

38

The symbols #, -, and /, are ____________.

phonetic symbols juncture symbols

[b]

39.

The symbols . , ? are ____________________.

intonation markers juncture markers

[a]

40:

àmásáŋ́ŋáńzírá # gánó. àmásáŋ́ŋáńzírá # gànó.

[b]

41

The action of USR __________ across # to unmarked syllables that follow it.

extends does not extend

[b]

42:-

eddw̲aliro # lino.

èddẃ̲àlíró # lìnó. èddẃ̲àlíró # línó.

[a]

43-r

Akaso̲zi # kano / ka̲li
ku̲mpi / n'e̲-nnyan̲ja.

This hill is near
the lake.

One would expect the tones of [kano] in this sentence to be:

kànó kánó kànò

[c]

44-

In the preceding sentence, the tones of [kano] are [kànò] because:

USR does not apply before [/].
[kano] is the second word in the sentence.

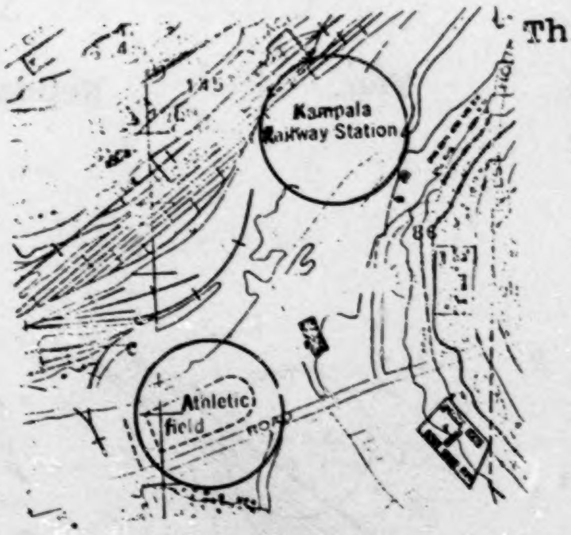
[a]

Series J.

In this series you meet the linking element /n'-/ 'and, with'. The verb stem /-li/ is introduced, always in combination with a 'subject concord.'

1:-

Èkízáńnyíró # kìnò / ki̲rí kúḿpì / n'é̲-sítéń̲séní yá léé̲rwè.	This playing field is near the railway station.


Kampala Railway Station
Athletic field
145

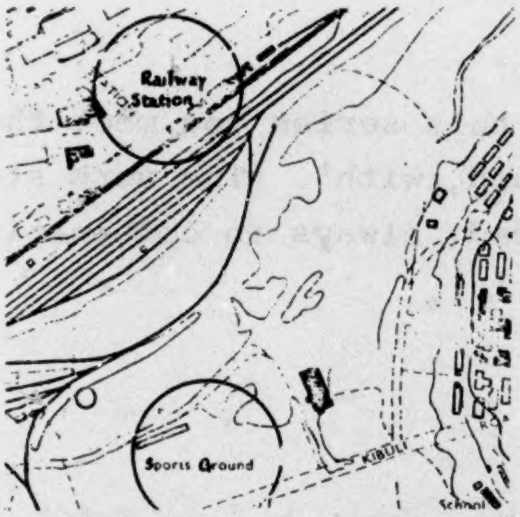
The new word in this sentence is:

kum̲pi esiten̲seni lee̲rwe

[a]

2+

Èkízáńnyíró #
kìnò / kírí
kúḿpì /
n'é-sítéńséní
yá leerwe?


Railway Station
Sports Ground
KIBULI
School

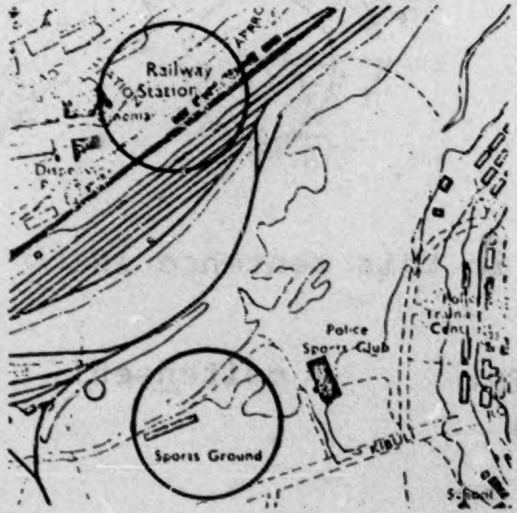
Is this playing
field near the
railway station?

Yee.   Nedda.

[a]

3-

Ekizannyiro #
____ no /
__ri kumpi
naki?


Railway Station
Police Sports Club
Sports Ground
KIBULI
School

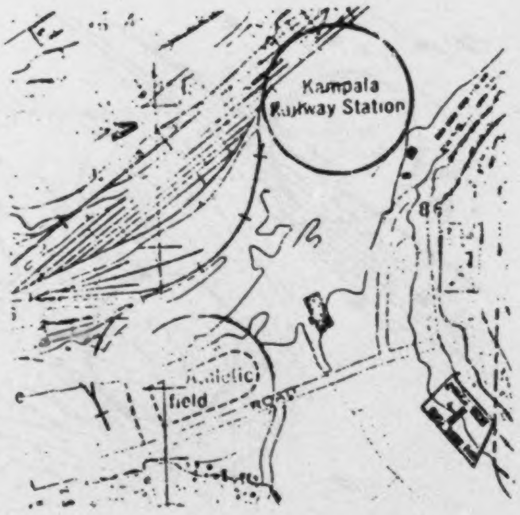
What is this
playing field
near?

ka ka   ka ki   ki ki

[c]

4+

Èkízáńnyíró #
kìnò / kírí
kúḿpì nàkí?


Kampala
Railway Station
Athletic
field

What is this
playing field
near?

Kírí kúḿpì / n'ésítéńséní yá léérwè.
Kírí kúḿpì / n'é-s̀sómérό ékkúlù.

[a]

5-

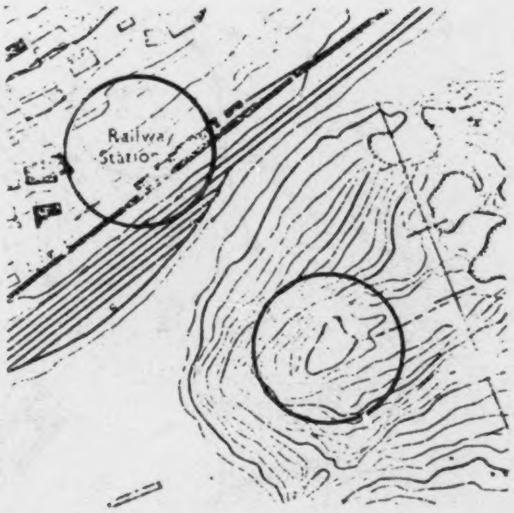
Corresponding to English 'near', these sentences have:

kumpi kumpi / na

[b]

6^+

Àkàsó̲zì # kànò
/ ká̲lí kúḿ̲p̲ì
nàkí?



Ká̲lí kúḿ̲p̲ì / n'é̲-ńnyáń̲jà.
Ká̲lí kúḿ̲p̲ì / n'é̲-sítéń̲séní yá léé̲rwè.

[b]

7^{-r}

The word [ka̲li] 'it (Cl. 12) is located' is spelled with [l], but [ki̲ri] 'it (Cl. 7) is located' is spelled with [r] because:

→ actually, two different verb stems are involved.
– the choice between [l] and [r] depends on the preceding vowel.

[b]

8^{-r}

Omugga / _____ lud̲da+wa̲?   Where is the lake?

gu̲li   gu̲ri

[a]

9-r

Edduuka / _____ luddawa? Where is the shop?

eli eri

[b]

10:-

Èkkómérá # lìnò / lírí kúḿpì/n'e-nnyanja. This prison is near the lake.

[— - _] [-•— _] [—•— _]

[b]

11-

The symbol / between [kumpi] and [n'e-nnyanja] means, in part:

that [kumpi] is the subject and [n'e-nnyanja] is the verb.

that MSR does not operate between these two words.

[If you had trouble here, look again at Series I, Frame 4.]

[b]

12

The symbols [/] and [#]

are tone marks

stand for tone rules

limit the application of the tone rules

[c]

13^-

MSR ________ between /n'e/ and /nnyanja/.

applies   does not apply

[a]

14^+

Àkàsózì # kànò
kálí kúḿpì
nàkí?

What is this
hill near?

Kálí kúḿpì / n'é-ńnyáńjà.
Kálí kúḿpì / ń'ó-mùg̀gá.

[a]

15^{-r}

A ___sozi # ___no / ___li
kumpi / n'e-ssomero ekkulu.

This hill is near
the university.

ka ki ka   ka ka ka   ka ki ki

[b]

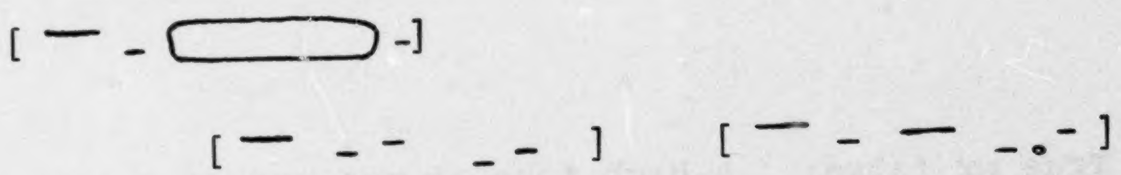
16:-

kumpi / n'e-kikko near a valley

[kúmpì]

17:-

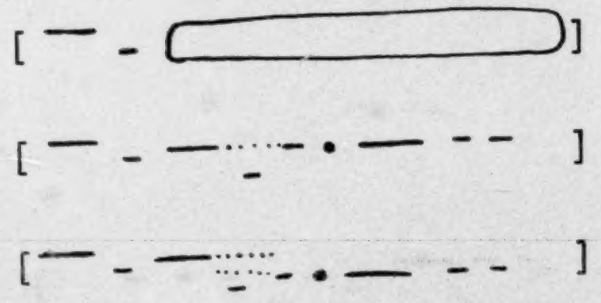
kumpi / n'e-kikko



[b]

18:-

kúmpì / n'á-màsáńńánzíra



(i.e. high tones on the same level with one another)

(i.e. last series of high tones down a step)

[b]

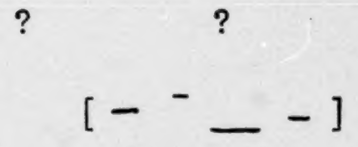
19ir

When a low tone comes between two high tones, the high tone that follows it is a bit lower in pitch than the high tone that precedes. (This has been true all along, but we have not needed to call attention to it until now.) A series of alternating tones would therefore have the following pitch pattern:

dádàdádàdá [¯ - ¯ _ -]

20 -r

Write the pitches on [enkulungo.]



(be sure pitch on 4th syllable is lower than pitch on 2nd syllable).

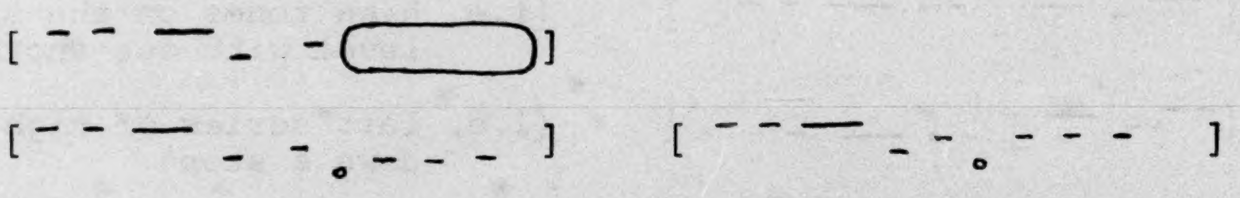
21 -

True or false: A high tone at the end of a long sentence may be on a lower pitch than a low tone at the beginning of the same sentence.

[True.]

22 :-

Kiri kumpi n'e-ssomero.



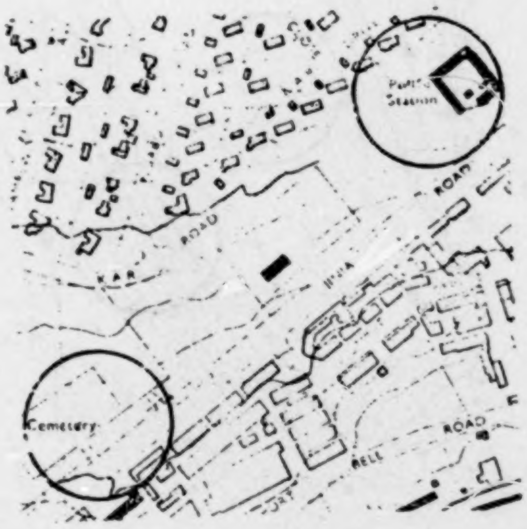
[a]

23 :

The pitch downstep in [n'e-ssomero.] between /ne/ and /so/ is due to the low tone of /ss/ that comes between them. The low tone has this effect even though it is itself inaudible.

24+

Àmàlá̲àló # gànò
/ gá̲lí kúḿ̲pì
nàkí̲?


Police Station
ROAD
KAR
Cemetery
ROAD
BELL
PORT

What is this cemetery near?

Gá̲lí kúḿ̲pì / ń'á̲-kásó̲zì.
Gá̲lí kúḿ̲pì / ń'é̲-sítéń̲sénì yá pólí̲ìsí.

[b]

25-

A ___ la̲alo # ___ no / ___ li
ludda+wa̲?

Where is this cemetery?

ka ga ga   ma ma ma   ma ga ga

[c]

26:-

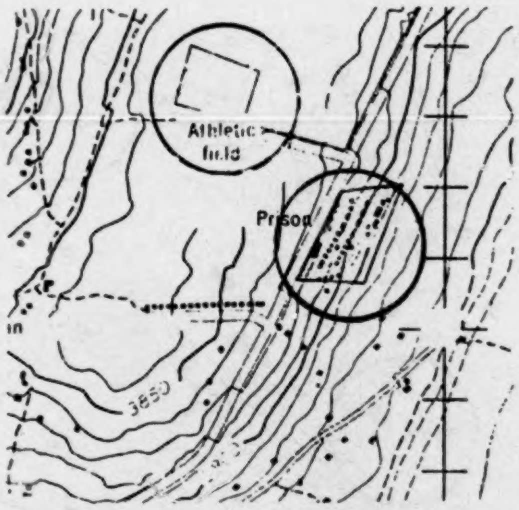
Gá̲lí kúm̲pì na+ki?

What is it near?

[nà kí]

27^{+}

Èkízáńnyíró #
kìnò / kí̲rí
kúḿ̲pì /
n'é̲-ńkú̲l̲ù̲ǹ̲g̲ó̲,
òbá̲ kí̲rí
kúḿ̲pì
n'é̲-kko̲mera̲?



Kí̲rí kúḿ̲pì / n'é̲-ḱkó̲mérâ̲.
Kí̲rí kúḿ̲pì / n'é̲-ńkú̲l̲ù̲n̲g̲ó̲.

[a]

28^{-}

Why is the syllable /ma/ high in [n'a̲-mala̲alo]?

[MSR applies between marked
moras in /n'a̲/ and /mala̲alo/].

29^{ir}

When the connective [na] 'and' is used before a word that begins with an initial vowel, the vowel of the connective agrees with the initial vowel. The length of both vowels is preserved:

na + omugga → n'o̲-mugga (pronounced [nóó̲mùg̀gá])

na + ekikko → n'e̲-kikko (pronounced [néé̲kìk̀kó])

na + akaso̲zi → n'a̲-kaso̲zi (pronounced [náá̲kásó̲zì])

Before a double consonant, the vowel is of course pronounced short:

na + essomero → n'e̲ssomero (pronounced [né̲s̀sóméró])

31

Write long vowels double and check your answers with the column at the right:

	Pronounced:
na + enkulungo → ?	[neenkulungo]
na + oluguudo → ?	[nooluguudo]
na + edduuka → ?	[nedduuka]
na + eddwaliro → ?	[neddwaliro]
na + amalwaliro → ?	[naamalwaaliro]
na + ekkomera → ?	[nekkomera]

31^{ir}

For purposes of calculating tones, the initial vowel is reckoned with the connective, and not with the noun:

náá-màsáŋŋáńzírá

and not: + ná-àmásáŋŋánzírá

It is of course written [n'amasaŋŋanzira] in the official spelling system.

The high tone of [n'] forms a marked sequence with the first marked syllable of the noun that follows it:

n'ékkérézíyà

32^{-r}

The phrase /na/ plus /ekizimbe/ is pronounced [néé-kízíḿbè]. Why does the syllable /ki/ have high tone?

? ? ?

[MSR]

33^{-}

In [néé-kízíḿbè], why does the first mora of the first syllable have high tone?

- for euphony
- because when the second mora of a long vowel is marked, the whole vowel is high
- because it precedes a marked sequence

[b]

34:-

ekizannyiro

[kí]

35:-

n'e-kizannyiro

[kì]

36:-

Kizannyiro.

[kì]

37-r

In the expression [n'é̲-kìzáńnyíró], why does [ki] have low tone?

-Because the [e] does not count as a part of the sequence of unmarked syllables; the [e] is now reckoned with the connective.

-Because the low tone on [ki] must be preceded by a high tone.

[a]

38:-

n'e-kizannyiro

[¯ _ -•---] [¯ _ — - -] [— _-•--]

[c]

IN MANY OF THE FOLLOWING FRAMES, YOU WILL NEED TO REFER TO THE MAP OF UGANDA.

39:

Ente̲bbe / nsi̲, oba̲ / kibu̲ga? Is Entebbe a country, or a town?

Kibu̲ga Nsi̲.

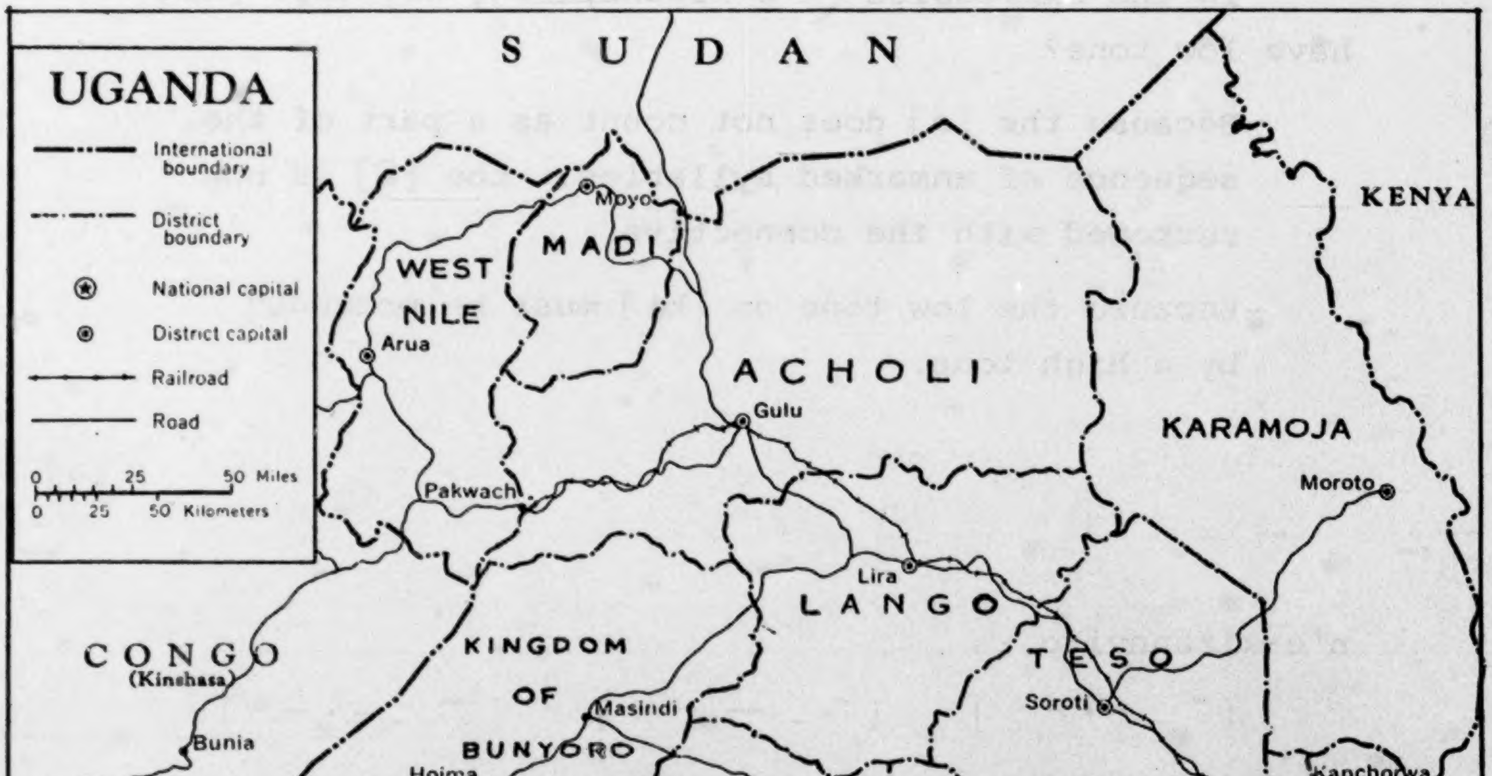
[a]

40:

Buga̲n̲da / nsi̲, oba̲ / kibu̲ga? Is Buganda a country, or is it a town?

Kibu̲ga Nsi̲.

[b]


SUDAN
UGANDA
International boundary
District boundary
National capital
District capital
Railroad
Road
0 25 50 Miles
0 25 50 Kilometers
KENYA
Moyo
MADI
WEST NILE
Arua
ACHOLI
Gulu
KARAMOJA
Moroto
Pakwach
Lira
LANGO
TESO
Soroti
CONGO
(Kinshasa)
KINGDOM OF BUNYORO
Masindi
Hoima
Bunia
Kapchorwa
SEBEI
BUKEDI
Mbale
BUGISU
Kitale
BOMBO
BUSOGA
MUBENDE
Fort Portal
Mubende
Bombo
Tororo
Iganga
KINGDOM OF TORO
KAMPALA
Jinja
Butere
Kasese
MPIGI
Mpigi
Entebbe
KENYA
Kisum
Masaka
SESE ISLANDS
KINGDOM OF ANKOLE
Mbarara
MASAKA
LAKE VICTORIA
KIGEZI
Kabale
TANZANIA
RWANDA
Bukoba
Musoma

41-

In [... oba / kibuga?] 'or is it a town', the symbol [/] means, in part:

-that MSR does not apply between [ba] and [bu]

-that [oba] is a conjunction

-that DR does not apply between the two words.

[a]

42:

Bunyoro / kibuga, oba / nsi? — Is Bunyoro a town, or is it a country?

Kibuga Nsi.

[b]

43:

Jjinja / nsi, oba / kibuga? — Is Jinja a country, or a town?

Kibuga Nsi.

[a]

44:-

mu nsi — in the country

[- \ ] [— \ ]

[b]

45:

The locative particle [mu] has a short vowel, but when it is followed by a nasal plus another consonant, it is lengthened just as if it were in the same word:

ku nkulungo [— ⁻ — ⁻]

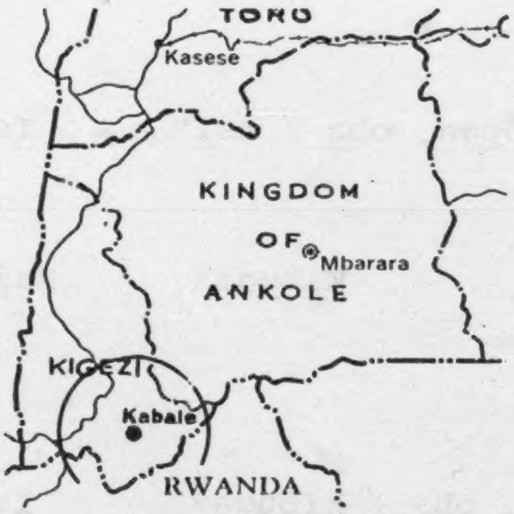
Series K.

The juncture symbol [+], and 'relative' forms with the verb stem [-li]. Refer to the map on page 152.

1+

Kabale / kibuga.

Kabale / kiri
mu nsi _____.


TORO
Kasese
KINGDOM
OF
Mbarara
ANKOLE
KIGEZI
Kabale
RWANDA

Buganda.

Kigezi.

[b]

2:-

Kabale kibuga ekiri mu nsi __________.	Kabale is a town that is in the country [of] __________.

Buganda.

Kigezi.

[b]

3-r

Kabale kibuga ___ri mu
nsi Kigezi.

ki eki

[b]

4:-

... kye kibuga ekiri mu nsi Kigezi.	... is a town which is in the country [of] Kigezi.

[èkíriì]

5:

The form [ekiri] is [kiri] plus the appropriate initial vowel [e-]. The form [kiri], which can stand by itself as the only verb in the sentence, is called 'indicative'. The form [ekiri], which cannot stand by itself, is called 'relative'. (Remember that with nouns also, it is the form without initial vowel that can stand by itself: [Mugga.] 'It is a river.')

6:-

Nakivubo mugga oguli mu kibuga ______________.	Nakivubo is a river which is in the city [of] _______.

Entebbe. Kampala.

[b]

7:-

Nakivubo / mugga ___li mu kibuga Kampala.	Nakibubo is a river that is in the city [of] Kampala.

aka ogu eki

[b]

8:-

... mu kibuga.

[— - ‾ _] [- - ‾ _]

[b]

9:-

ensi + Buganda.	the country [of] Buganda.

[- ‾ ‾ — _] [- ‾ _— _] [—‾_— _]

[c]

10:-

ekyalo + Kibuli.	the village of Kibuli.

[- — - - - _] [- — ‾ - ‾_] [_ — - - ‾ _]

[a]

11^{ir}

The appositive construction [ensi̲ Bugan̲da], [ekyalo Kibu̲li] contains the juncture marker [+]. USR may extend across [+] to include unmarked syllables that follow it:

èkýáló + Kíbú̲lì.

12^{-}

In [ekyalo + Kibu̲li.], the syllable [ki] is high because:

-it is the last syllable of an unmarked sequence that begins with [ekyalo].

-it is within a marked sequence.

[a]

13^{i}

MSR does not extend across [+]:

èkìbú̲gà + Ènté̲bbè.

$14^{:-}$

ensi̲ + K̊ige̲zi

the country [of] Kigezi

[Kì]

$15^{:-}$

essomero + e̊kku̲lu

a university

[é]

16-

Why is the first syllable of [ekkulu] high in [èssóméró + ékkúlù.]?

-Because it is in a marked sequence.

-Because the unmarked sequence of [èssóméró] extends across the [+].

[b]

17-r

Nnakasero / kasozi + _____li + mu kibuga + Kampala.	Nakasero is a hill that is in the city [of] Kampala.

aka ogu eki

[a]

18:-

Nnakasero / kasozi + akali +
mu kibuga + Kampala.

[Nǹàkàsèrò]

19-

Writing [+] between [kasozi] and [akali] means, in part, that:

-the last vowel of [kasozi] must not be merged with the first vowel of [akali].

-USR does not apply

-MSR does not extend across the boundary between these two words.

[c]

20^{-}

Predict the tones in [omugga + ogu̲li...] 'a river which is located...':

òmúǵgá + óǵú̲lì   òmúǵgá + òǵú̲lì   òmúǵgá + òǵú̲lí

[a]

21^{-r}

In [Ǹǹàkàsèrò / kàsó̲zì.], why does [Nnakasero] have all low tones?

?   ?   ?

[Because it is unmarked and stands before [/].]

22^{-r}

Make̲rere̲ / ssomero kku̲lu +
______ + mu kibu̲ga +
Kam̲pala̲.

Makerere is a university
that is in the city
[of] Kampala.

aka̲li   ogu̲li   eri̲ri

[c]

23^{-r}

Why do [aka̲li] and [ogu̲li] have [l] in the last syllable, but [eri̲ri] has [r]?

[[r] is written following [e,i];
[l] is written elsewhere.]

24:

Ennyanja + Nnalubaale / eri mu Afirika? — Is Lake Victoria in Africa?

Yee. Nedda.

[a]

25

Ennyanja + Nnalubaale / ________ mu Afirika. — Lake Victoria is in Africa.

ekali eriri eri

[c]

26:

Ennyanja + Nnalubaale / eri mu Afirika. — Lake Victoria is in Africa.

[èrí mú]

27:

Nnalubaale / nnyanja + eri + mu Afirika. — Victoria is a lake which is in Africa.

[èrí mú]

28:

In the next few frames, no tonal indications are written. Continue to use tones aloud, however.

Nsambya kasozi, oba mugga? — Is Nsambya a hill, or river?

Kasozi. Mugga.

[a]

29:

Nsambya ne Nakasero
busozi, oba migga?

Are Nsambya and
Nakasero hills,
or rivers?

Busozi. Migga.

[a]

30-r

Nakivubo mugga.
Kitante mugga.
Nakivubo ne Kitante ______.

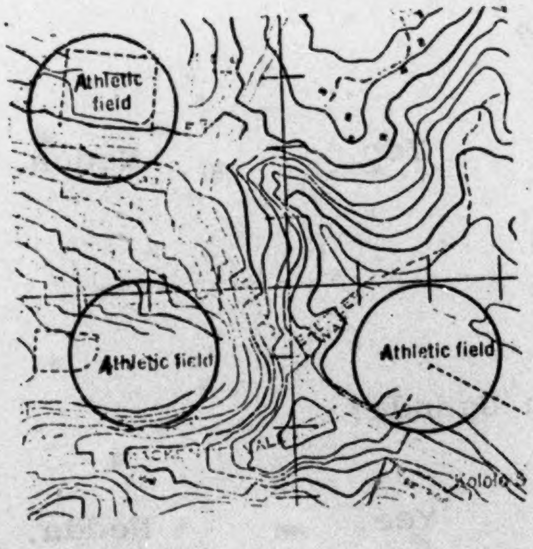
Nakivubo is a river.
Kitante is a river
Nakivubo and Kitante are rivers.

mugga migga busozi

[b]

31-r

Bino ______.


Athletic field
Athletic field
Athletic field
Kololo

These are playing fields.

kizannyiro bizannyiro

[b]

32:

Toro ne Teso nsi, oba bibuga?	Are Toro and Teso countries, or towns?

Nsi. Bibuga.

[a]

33:

Mbale ne Jjinja nsi, oba bibuga?	Are Mbale and Jinja countries, or cities?

Nsi. Bibuga.

[b]

34:

Bunyoro ne Busoga ziri mu Uganda?	Are Bunyoro and Busoga in Uganda?

Yee. Nedda.

[a]

35:

Kenya eri mu Uganda?	Is Kenya in Uganda?

Yee. Nedda.

[b]

36^{-r}

Ankole ne Lang'o ziri mu __________.	Ankole and Lang'o are in __________.

Uganda   Buganda

[a]

37^{-r}

Ankole ne Lang'o ______ mu Uganda.	Ankole and Lang'o are in Uganda.

ziri   eri   guli

[a]

38^{-r}

Mbale ne Jjinja bibuga _____ mu Uganda.	Mbale and Jinja are cities that are in Uganda.

eziri   ebiri   biri

[b]

39^{-r}

Acholi ne Kigezi nsi ______ mu Uganda.	Acholi and Kigezi are countries that are in Uganda.

eziri   ebiri

[a]

40-

The forms [kali, biri, guli] etc. are called _____, while [akali, ebili, oguli] are called _____.

indicative, relative   relative, indicative

[a]

41:

Kampala / kiri mu makkati g'e-nsi + Uganda?	Is Kampala in the middle of the country [of] Uganda?

Yee.   Nedda.

[a]

42-r

Kampala / kiri ___ makkati g'e-nsi + Uganda.	Kampala is in the center of the country [of] Uganda.

mu   ku

[a]

43-r

Kampala / kiri mu makkati _____ nsi + Uganda.	Kampala is in the center of the country [of] Uganda.

m'e-   g'e-   y'e-

[b]

44:

Mbale / kiri mu buvanjuba bw'e-nsi + Uganda?	Is Mbale in the east of the country [of] Uganda?

Yee. Nedda.

[a]

45:-

Mu buvanjuba.

[mù bùváńjùbá.]

46:-

Mù bùváńjuba bw'é-nsî.

[mù bùváńjúbá bw'é-nsî.]

47-

In [mù bùváńjúbá b'wé-ńsî.], the syllable [ju] is high because of:

DR USR MSR

[c]

48-r

Mbale kiri mu buvanjuba _____ nsi + Uganda.	Mbale is in the east of the country [of] Uganda.

g'e- bw'e- b'e-

[b]

49:

Mbale kiri mu kitundu+ki mu Uganda?	What part of Uganda is Mbale in? ('Mbale is in what part in Uganda?)

Kiri mu buvanjuba.
Kiri mu makkati.

[a]

50:-

Mu kitundu+ki mu Uganda?

[ndù kí]

51:

Fort Portal kiri mu buvanjuba, oba kiri mu bugwanjuba?	Is Fort Portal in the east, or is it in the west?

Kiri mu buvanjuba.
Kiri mu bugwanjuba.

[b]

52:

[Fort Portal] takes the ki concord (as in [kiri] because it is a city ([kibuga]).

53:

Gulu kiri mu makkati, oba kiri mu mambuka?	Is Gulu in the center, or is it in the north?

Kiri mu makkati.
Kiri mu mambuka.

[b]

54:-

Which is correct?

mu mambuka.   mu mambuka.   mu mambuka.

[a]

55-

[Gulu] takes the form [kiri], and not [guli] because:

-it is a member of the gu class.
-it is a noun of the ki class
-it is a city ([kibuga]).

[c]

56:-

Kigezi eri mu mambuka, oba eri mu maserengeta?	Is Kigezi in the north, or is it in the south?

mu maserengeta.   mu maserengeta.   mu maserengeta.

[b]

57-

[Kigezi] takes the concordial prefix [e-] and not [ki-] in this sentence because:

-it is a noun of the ki class
-it is a country ([ensi])
-it is an exception

[b]

58:

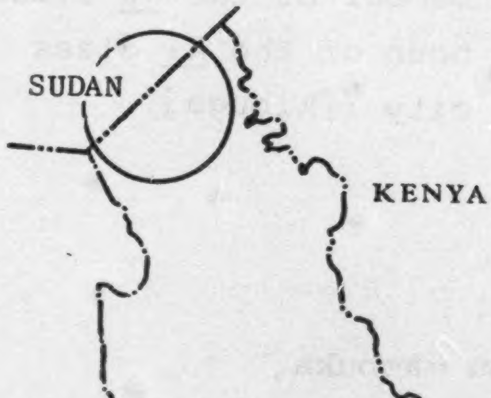
Hoima kiri kumpi na kibuga+ki?	What town is Hoima near?

Kiri kumpi ne Kampala.
Kiri kumpi ne Masindi.

[b]

59:

Eno nsalo, oba mugga?	Is this a boundary, or a river?



Nsalo.   Mugga.

[a]

60-

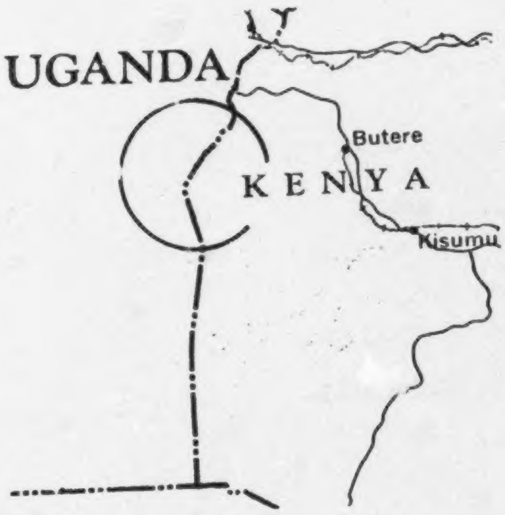
With an initial vowel, the word for 'border' would be:

ensalo ansalo onsalo

[a]

61:

Eno nsalo ya nsi+ki?



What countries is this the border of?

Nsalo ya Kongo ne Uganda.
Nsalo ya Kenya ne Uganda.

[b]

62-r

Mbale kiri kumpi n'e-nnyanja, oba kiri kumpi n'e-nsalo ya Kenya?

Is Mbale near the lake, or is it near the Kenya border?

Kiri kumpi n'e-nsalo ya Kenya.
Kiri kumpi n'e-nnyanja.

[a]

63:

Kibuga+ki ekiri okumpi n'e-nsalo ya Kongo ne Uganda?	What town is it that is near the border of Congo and Uganda?

Kabale.   Tororo.

[a]

Series L.

This series inaugurates the use of natural texts. You may have to listen to each frame several times at first, but there are no new grammatical features introduced.

1:-

Here is a short connected passage that was originally given impromptu as an answer to a question, with no restrictions or grammar or vocabulary.

....

The new word in this passage sounds as though it should be written:

ekakala ekikiri ekikulu

[c]

2:-

Listen again to the recording for Frame 1. Judging from the context, [ekikulu] might mean:

every capital

[b]

3^{-}

In the phrase [èkìbúgà + èkìkúlù], the [+] is a reminder that:

- MSR does not operate between the two marked syllables.
- USR does not apply to the first two syllables of [ekikulu].

[a]

4^{i}

When an adjective begins with an initial vowel, as [ekikulu] does in this example, it is almost always preceded by [+].

5^{-}

In the phrase [kye kibuga + ekikulu], why doesn't [kibuga] have an initial vowel?

- Because the initial vowel is on the adjective [ekikulu].
- Because it follows the emphatic pronoun [kye].

[b]

$6^{:-}$

....

Here is a second version of the same reply:

The new word sounds as though it should be written:

bugiiga bukika bukiika

[c]

7:

obukiika.

[òbùkííkâ.]

8-

Where are the marked moras in [òbùkííkâ]?

[obukiika]

9-

Judging from the context, the word [obukiika] might mean:

- -capital, chief, principal
- -city, town, village
- -side, direction, section

[c]

10:-

Here is a third version of the same answer.

....

Teso eri mu Soroti?

Yee. Nedda.

[b]

11-

... mu bukiika bw' ___buvanjuba.

e o a

[a]

12^{i}

One would expect the initial vowel [o] before [buvanjuba]. Instead, we find the element [e].

13^{-}

In the phrase [mu bukiika], why doesn't [bukiika] have an initial vowel?

? ? ?

[Because it follows the locative element [mu].]

14$^{:}$

Soroti / kibuga? Is Soroti a town?

Yee. Nedda.

[a]

15^{-}

In the complete sentence [Soroti / kibuga.], why doesn't [kibuga] have an initial vowel?

- Because the proper noun [Soroti] never takes an initial vowel.
- Because it means 'is a town.'

[b]

16:

Soroti / kiri mu nsi + ki?	What country is Soroti in?

Yee, Soroti nsi.
Kiri mu Teso.

[b]

17:-

Which visual analog fits [mu Teso] 'in Teso'?

[- ° — ‾]   [- ‾ ‾]   [— — ‾]

[a]

18:-

Which visual analog fits [mu nsi + ki?]

[— ‾ _]   [— \ -]   [— \ -]

[c]

19:

Teso / eri mu mambuka ga Uganda?	Is Teso in the north of Uganda?

Yee, eri mu mambuka.
Nedda, eri mu buvanjuba.

[b]

20:-

Here is the impromptu answer to a question about Mbale.

....

Mbale / kiri mu nsi + ki?	What country is Mbale in?

Kiri mu Teso.
Kiri mu Bugisu.

[b]

21-

Bugisu / eri mu Uganda + mu bukiika _____ buvanjuba.	Bugisu is in Uganda, in the eastern part.

bw'e- obwe-

[a and b]

22i

Compare these two sentences, both of which have occurred in natural texts by the same speaker:

Teso eri mu Uganda mu bukiika bw'e buvanjuba.
Bugisu eri mu Uganda mu bukiika obw'e buvanjuba.

This is one of the few contexts in which a speaker of Luganda has a choice of using or omitting an initial vowel. His choice depends in some way on emphasis or degree of specificness but this matter is not completely clear.

23:

Mbale / kiri mu bukiika˙+ki òbw'a Uganda?	What part of Uganda is Mbale in?

Kiri mu buvanjuba.
Kiri mu bugwanjuba.

[a]

24:-

Mbale / kiri mu Teso.	Mbale is in Teso.

[_ _ _]   [_ — _]   [_ ‾ _]

[b]

25:-

Bugisu / eri mu Uganda.	Bugisu is in Uganda.

[Bùgìsù]

26:

Mbaale / kye kibuga + ekikulu + mu Teso?	Is Mbale the capital of ('in') Teso?

Yee, kye kibuga + ekikulu + mu Teso.
Nedda, kye kibuga + ekikulu + mu Bugisu.

[b]

27:-

Here is another unrehearsed reply:

....

Uganda Museum ______ ku kasozi.	The Uganda Museum is on a hill.

eri ali

[a]

28:-

Uganda Museum / eri ku kasozi.

[èrí]

29:

Uganda Museum / eri kumpi / n'e-nnyanja?	Is the Uganda Museum near the lake?

Yee. Nedda.

[b]

30:

Eri kumpi / n'e-ddwaliro?	Is it near a hospital?

Yee. Nedda.

[a]

31:

Uganda Museum / eri ku kaso̲zi+ki̲?̸	What hill is the Uganda Museum on?

Eri ku Kitante.
Eri ku Mulago.

[b]

32:-

Ku kaso̲zi+ki̲?̸

[- - ¯ _ -]   [- - ¯ __ -]   [- - ╲ - -]

[a]

33ir

If the interrogative element [ki̲?̸] is added to a noun, and if the noun ends with a single marked syllable, then the marked syllable becomes a long vowel with falling tone:

bùkí̲íká̲àkí.   nsí̲ìkí̲.

This extra mora is written with a raised dot [˙]. It is pronounced only when the word is followed by an enclitic such as [ki̲?̸]. (An enclitic is an element that follows a word without any intervening word boundary.)

34:-

The word that is customarily written [Namirembe.] is pronounced:

Nàmìréḿbè. Ǹnámíréḿbé. Nààmíréḿbé.

[b]

35:-

Here is the unrehearsed reply to another question:

....

Olukiiko lw'a Bulange / luli ludda+wa?

Luli kumpi / ne Nakivubo.
Luli ku kasozi + Mmengo.

[b]

36:-

... kumpi n'olusozi

[‾. - - — -] [‾ - - — -] [╲ - - — -]

[a]

37i

The stem [-sozi] in the KA class means 'a little hill'. In the LU class, the same stem means 'a (middle-sized) hill'. There is still a third form, in the GU class, which we have not yet met: [ogusozi] means 'mountain.'

38

The plurals of [akasozi] and [olusozi] are respectively:

[obusozi], [amalusozi]
[ensozi], [obusozi]
[obusozi], [ensozi]

[c]

40

Olukiiko ______ Bulange.

l'a lwa

[b]

41

Olukiiko / ______ ku kasozi.	The Lukiiko is on a hill.

eri luli lwe

[b]

42

Luli kumpi / na lusozi+ki?	What hill is it near?

Luli kumpi / n'akasozi + Namirembe.
Luli ku lusozi + Namirembe.
Luli kumpi / n'olusozi + Namirembe.

[c]

43-

Olukiiko / luli ku ______ ______.	The Lukiiko is near [the hill] Mengo.

Mengo kasozi　　kasozi Mengo　　akasozi Mengo

[b]

44:-

Here is another unrehearsed text:

....

This text describes the location of a hill. The name of the hill is apparently:

Kampala　　Namirembe　　Kampala Omukadde

[c]

45:-

Listen again to the same text.

....

The new word in this text sounds as though it ought to be spelled:

wapati　　pakati　　wakati

[c]

46:

Wakati wá̲ Ǹnámírémbé

wákátí wàkàtí wàkátí

[b]

47-

Judging from the context, the word [wakati̲] might mean:

time between on

[b]

48-

Akaso̲zi / ka̲li wakati̲ ______
Namirembe + ne Nakivubo.

wa̲ ma̲ ya̲

[a]

49:

Kampala Omukadde / kaso̲zi,
oba̲ / kibu̲ga?

Kaso̲zi. Kibu̲ga.

[a]

50:

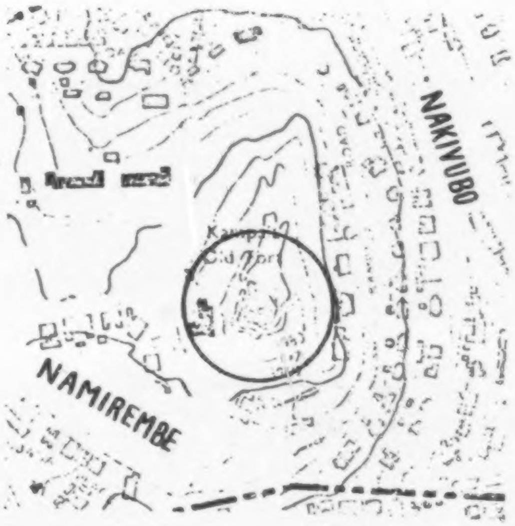
Nakivubo / kasozi, oba / mugga?

Kasozi. Mugga.

[b]

51+

Akasozi # kano / kali wakati wa Namirembe # na ki?


NAKIVUBO
Kampala Old Fort
NAMIREMBE

Kali wakati wa Namirembe + ne Kampala Omukadde.
Kali wakati wa Namirembe + ne Nakivubo.

[b]

52:-

àkàsózì # kano.

[kànó]

53:-

Akasozi # kano / kali...

[kànò]

54-

What causes the difference of tone between the occurrences of [kano] in the last two frames?

? ? ?

[Occurence before [.]
and before [/].]

55i

Each of the four junctures symbols [- + / #] has its own meaning:

[-] means that:	DR does not operate at the boundary. MSR and USR operate across the boundary.
[+] means that:	DR operates at the boundary. MSR does not operate across the boundary. USR operates across the boundary.
[/] means that:	DR operates at the boundary. MSR and USR do not operate across the boundary. USR doesn't even operate on the word before the boundary.
[#] means that:	DR operates at the boundary. MSR and USR do not operate across the boundary, but USR <ins>does</ins> operate on the word before the boundary.

56

What juncture would you write between the words in [àbántú bòǹnâ̲.] 'all, any people'?

[+], because MSR does not apply between the words.

[/], because [bonna̲.] begins with low tone.

[#], because USR operates before the boundary, not across it.

[c]

57

What juncture would you write between the words in [èmìrìmù míń̲gì.] 'many jobs'?

[-] because there is no marked syllable in the first word.

[/] because USR does not operate on the first word.

[#] because USR does not operate across the boundary.

[b]

58

In the phrase [ènkó̲kò zààbwé.], the juncture might be:

[+] or [-]   [+] or [#]   [+] or [-] or [#]

[On the basis of this one example, c]

59

The purpose of the juncture symbols is:

to remind us which of the three tone rules (DR, MSR, USR) apply at each boundary.

to tell us which unmarked syllable are pronounced with high tone.

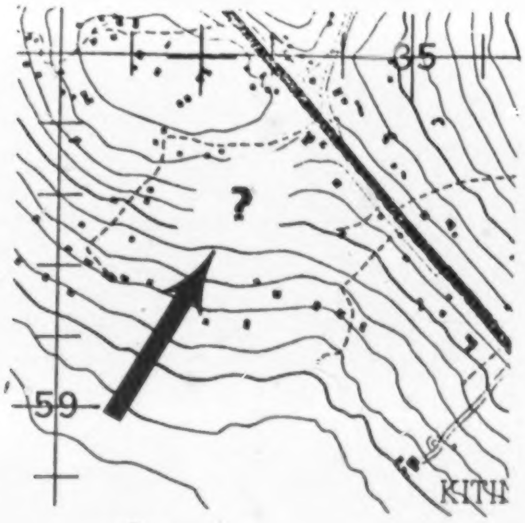
[a]

Series M.

The intonation [?̸], which is used in certain kinds of questions. Relative forms with the verb stem [-genda).

$\overline{1}^{+}$

Tugenda
ludda+wa?̸



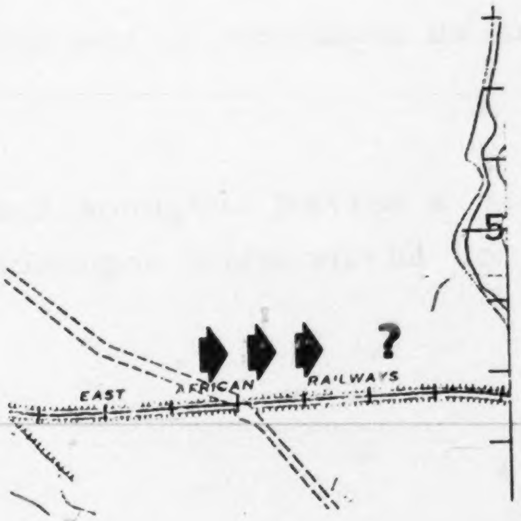
The word [tugenda] means:

we are   they are going   we are going

[c]

$\overline{2^+}$

Tugenda
ludda + wa?


5
?
EAST AFRICAN RAILWAYS

Where are we
going?

[gé]

$\overline{3^+}$

Tugenda ku
ddwaliro.

New Mulago Hospital
NORTH

We're going to
the hospital.

[gé]

4^{-}

In [Tugenda ku ddwaliro.], the syllable [ku] is high because:

-It is within a marked sequence that ends with [ddwa].
-It is part of an unmarked sequence that begins with [ge].

[a]

$5^{:-}$

Tugenda ḳu mugga.	We're going to the river.

[gè]

6^{-r}

In [Túgèǹdá kú múǵgá.], the syllable [ku] is high because:

-It is within a marked sequence that begins with [tu].
-It is part of an unmarked sequence that begins with [ge].

[b]

7-r

The tone of [ge] in [Tugenda ku ddwaliro.] is high because:

-It is between the marked syllable [tu] and the final unmarked syllable [nda].

-It is within the marked sequence bounded by [tu] and [dwa].

[b]

8:-

Tugenda ku ssomero.	We're going to school.

[gè]

9:-

Tugenda ku nnyanja.	We're going to the lake.

[gé]

10:-

Tugenda ku kizannyiro.	We're going to the playing field.

[gè]

11:-

Tugenda ku dduuka.	We're going to the shop / store.

[gé]

12:-

Tugenda ku ddwaliro.	We're going to the hospital.

[kú]

13:-

Tugenda ku luguudo.	We're going to the road.

[kú lú]

14:-

Tugenda ku masaŋŋanzira.	We're going to the intersection.

[kú má]

15:-

Túgèndá kú másáŋ́ŋánzírá.

Túgéndá kú másáŋ́ŋánzírá.

Túgéndá kù màsáŋ́ŋánzírá.

[a]

16:

Tugenda + wa?

Iganga
Jinja
NAM LA
Mpi
ntebbe
SESE ISLANDS
LAKE
VICTORIA
ANIA

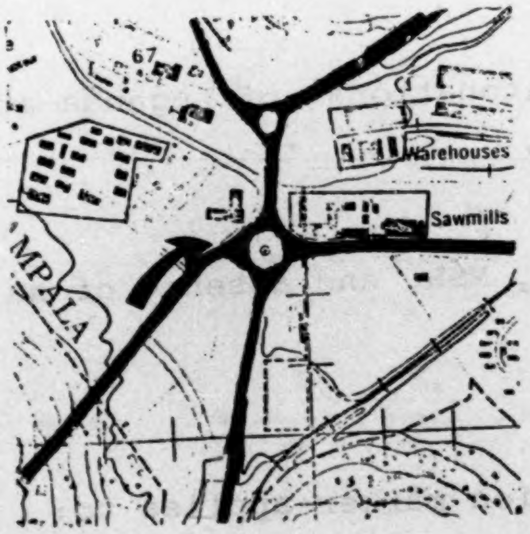
Where are we going?

Tugenda ku kizannyiro.
Tugenda ku nnyanja.

[b]

17:

Tugenda + wa?


67
Warehouses
Sawmills
MPALA

Tugenda ku tterekero.
Tugenda ku nkulungo.

[b]

18

Which visual analog fits [tugenda + wa?̸].

[‾ __ - -]   [‾ ‾‾ _ -]   [‾ ‾‾ ‾ ‾]

[c]

19

Luganda has five 'question particles'. So far, we have met two of them: [ki] 'what?' and [wa] 'where?'. All five are used in questions that cannot be answered by yes or no, and all five require a special interrogative intonation. The symbol for this special intonation is [?̸]. This intonation requires level high tone beginning with the preceding marked syllable and ending with the question particle itself: [Tugenda+wa?̸] is [‾ ‾‾ ‾ ‾].

20

The four 'intonations' of Luganda are symbolized by:

- + / #

. , ? ?̸

DR, USR, MSR, and absence of an overt symbol

[b]

21

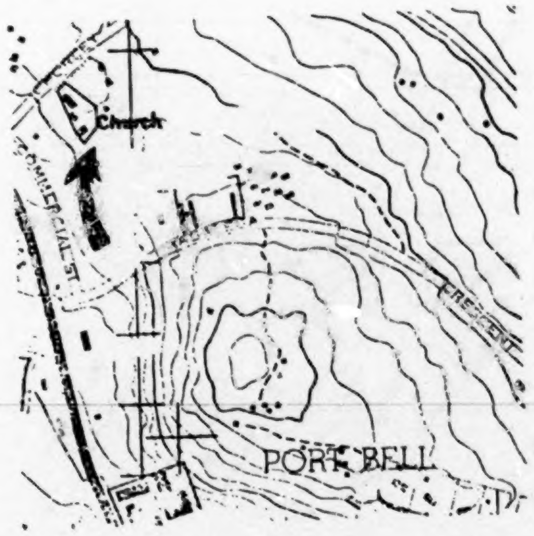
Each intonation marker applies to:

- a single syllable
- a whole phrase of one or more words
- an entire sentence

[b]

22+

Tugenda + wa?̸


Church
COMMERCIAL ST
CRESCENT
PORT BELL

Tugenda ku ssomero ekkulu.

Tugenda ku kkanisa.

[b]

23-

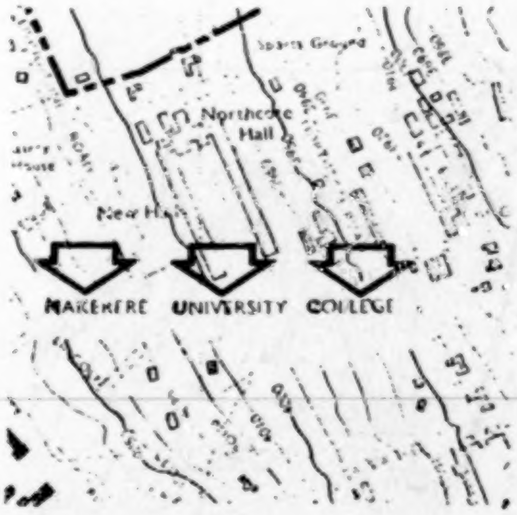
A whole sentence in which all pitches are high level is possible before:

. and ?̸ ? and ?̸ ?̸ only

[c]

24+

Tugenda ku ssomero ekkulu?	Are we going to the university?

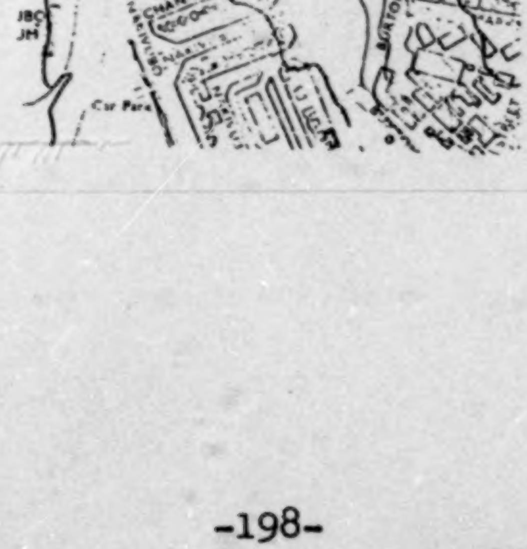

Sports Ground
Northcote Hall
New Hall
MAKERERE
UNIVERSITY
COLLEGE

Yee, tugenda ku ssomero ekkulu.
Nedda, tugenda ku dduuka.

[a]

25+

Tugenda ku dduuka, oba ku kkomera?	Are we going to the shops, or to the prison?


SHOPS
ROAD
CHANNEL
Car Park

Ku kkomera.
Ku dduuka.

[b]

26+

Tugenda + wa?

Tugenda mu
ssomero.

School
Teacher Training College

[mú]

27:-

Mu ssomero.

[mù]

28:-

ku ddwaliro.

[kù]

29:-

Tugenda ku ddwaliro.	We're going to the hospital.

[kú]

30:- —

mů mi̲isane

[mù] —

31:-

Tu̲genda mů mi̲isane. We're going to the mission.

[mú] —

32:-

Tu̲genda mů mugga. We're going to the river.

[mú] —

33:-

mu mugga.

[mù mùg̀gá.] —

34:-

mù ḱkérézí̲yà. mù k̀kèrèzí̲yà. mù k̀kérézí̲yà.

[b] —

35:-

Tú̲gèndá mú ḱkérézí̲yà.

Tú̲géndá mú ḱkérézí̲yà.

Tú̲géndá mù k̀kèrèzí̲yà.

— [b] —

36:-

Oluguudo # luno / lugenda ku ddwaliro.	This road goes to the hospital.

[lùnò]

37-

In [lugenda], the syllable [lu] is the subject prefix agreeing with the concordial class of:

oluguudo eddwaliro

[a]

38:-

Oluguudo # luno / lugenda
ku ddwaliro.

[gúúdó]

40-

The juncture symbol [#] is written between [oluguudo] and [luno] because:

-HER applies to [oluguudo].
-HER applies up to but not across the boundary.
-HER does not apply across this boundary.

[b]

41-

The word [luno] is called:

a demonstrative a pronominal adjective

[a]

42-

Between a noun and a demonstrative of the [.no] series we regularly get:

-[#] juncture
-[-] or word space juncture
-[.] intonation

[a]

43:-

Oluguudo # luno / lugenda ku ddwaliro.

[lúgé]

45:-

Luno / lugenda ku mugga.	This [one] goes to the river.

[lúgè]

46:-

Luno / lugenda ku miisane.	This [one] goes to a mission.

[lúgé]

48-

The form [ol$\underline{\text{u}}$ge$\underline{\text{nda}}$] is ______ form of the verb,

a 'relative'   an 'indicative'

[a]

49-

Luno / lwe luguudo ______ ku nnya$\underline{\text{n}}$ja.   This is the road that goes to the lake.

ol$\underline{\text{u}}$ge$\underline{\text{nda}}$ l$\underline{\text{u}}$genda

[a]

50-

Oluguudo # luno / ______ ku ssomero.   This road goes to a school.

ol$\underline{\text{u}}$ge$\underline{\text{nda}}$ l$\underline{\text{u}}$genda

[b]

51:-

Luno / lwe luguudo + ol$\underline{\text{u}}$g$\overset{\frown}{\text{e}\underline{\text{nda}}}$ ku nnya$\underline{\text{n}}$ja.   This is the road that goes to the lake.

[géndà]

52:-

Luno / lwe luguudo + ol$\underline{\text{u}}$ge$\underline{\text{nd}}\overset{\subset}{\underline{\text{a}}}$ $\overset{\supset}{\text{ku}}$ nnya$\underline{\text{n}}$ja.

[ndà kù]

53

In [... òlúgéńdà kù ǹnyáńjà.], the boundary after the relative verb [olugenda] should have been marked with:

[+] because MSR does not apply

[-] or word space because [ku nnyanja] is a complement of the verb

[a]

54:

Oluguudo # luno / lugenda ku nnyanja.	This road goes to the lake.

[géndá kú]

55

In [... lúgéńdá kú ńnyáńjà.], the boundary after the indicative form [lugenda] should be marked with:

[-] because MSR applies

[+] because [ku nnyanja] is a complement of the verb

[a]

56

An indicative verb may be followed by ______; a relative verb may be followed by __________.

+ or -, - only   - only, + or -   + or -, + only

[c]

57:-

Oluguudo # luno / lugenda ku kizannyiro.

This road goes to a playing field.

[gèǹdá kú]

58:-

Luno / lwe luguudo olugenda + ku kizannyiro.

This is the road that goes to the playing field.

[géńdà kù]

Series N.

This series introduces negative verb forms.

1:-

Listen to this text, which contains one new word:

....

The new word in this sentence is:

agemu ekimu ekumu

[b]

2:-

Judging from the context [ekimu] might mean:

one only biggest

[a]

3-

ekibuga ______ one town

akamu ekimu

[b]

4-

Since the adjective [ekimu] begins with an initial vowel, we would expect it to be preceded by:

[+] [-] [#]

[a]

5

If [+] is used before [ekimu], then [omugga + ogumu...] would have the tones:

òmúǵgá + ógúmû...   òmúǵgá + ògùmû...   òmùg̀gà + ògùmû...

[a]

6

akasozi ________   one hill

akamu   ekimu

[a]

7

omugga ________   one river

akamu   ogumu   agamu

[b]

8

ensi ________   one country

emimu   emu

[b]

9:-

Here is the next part of the same text.

Buganda / eri mu kitundu + __________.

ekya wakati.   ekya mambuka.   ekye buvanjuba.

[a]

10-

Ye ___ nsi + emu + ku
nsi + ________ mu Uganda.

It is one district among
the districts in Uganda.

eziri   ebiri +   eziri +

[c]

11-

Kye kibuga + ______ + ku
bibuga + ______ + mu
Buganda.

It is one city among the
cities that are in
Buganda.

emu, eziri   ekimu, eziri   ekimu, ebiri

[c]

12:-

Here is the entire text about one city:

....

The name of this town is:

Masaka   Masaka   Masaka

[a]

13:

Masaka / kiri ku luguudo ki?

Ku luguudo luno.
Ku luguudo olugenda e Mbarara.

[b]

14:

Masaka / kiri mu bukiika+ki
+ obwa Uganda?

Kiri mu maserengeta.
Kiri mu mambuka.

[a]

15-r

Supply concords; then check yourself by listening to the tape of Frame 12.

Masaka ___e ___buga ___mu ku ___buga ___ri
mu Buganda. Buganda ___e nsi ___mu ku nsi
___ri mu Uganda mu ___tundu ___a ___kati.
Masaka ___ri ku ___guudo ___genda ____
Mbarara mu ___kiika ___amaserengeta ___a
Uganda.

16^{-r}

Supply the missing elements:

Masaka _____ kibuga ____mu ku bi______
ebiri ____ Buganda. Ki__ mu maserengeta
______ Buganda. ___ri ku luguudo olu____
e Mbarara.

$17^{:-}$

....

The speaker used the word [nedda] in this text because:

a) he wanted to correct himself.

b) he wanted to say that Masaka is not in the north.

[a]

18^{-}

In two successive tellings of this text, the same speaker used [kimu] in [Masaka / kye kimu ku bibuga...] and [ekimu] in [Masaka / kye kibuga ekimu...]. Why is there no initial vowel in the first of these two examples?

? ? ?

[Because [kimu] follows the emphatic pronoun [kye].]

19

mu bugwanjuba _____ Uganda. in the west of Uganda.

bwa ga mwa

[a]

20

mu maserengeta _____ Uganda in the south of Uganda.

bwa ga mwa

[b]

21:

Here is still another town in Uganda:

....

Fort Portal / kiri ku nsalo ya nsi+ki?	Fort Portal is on the border of what countries?
Kenya ne Uganda.	Uganda ne Kongo.

[b]

22:

....

The new word in this text is written:

eko ekyo eyo

[b]

23

Judging from the context, the phrase [ekibuga # ekyo] might mean:

the aforementioned city   in the city   your city

[a]

24

If 'the aforementioned city' is [ekibuga # ekyo], then 'the aforementioned cities' would be:

ekibuga # ebyo   ebibuga # ekyo   ebibuga # ebyo

[c]

25

The word [ekyo] is a 'demonstrative of the [.o] series. The meaning of demonstratives of the [.o] series is 'that' or 'those', not in the sense of 'that, those over there', but in the sense of 'that, those near you, or already known to you, or mentioned already.'

261

The following is a reference chart of the demonstratives of Type III, for the noun classes that we have met so far:

MU-MI (3,4)	oMUgga eMIgga	oGWo eGYo
LI-MA (5,6)	eDDwaliro aMAlwaliro	eRYo aGo
KI-BI (7,8)	eKIbuga eBIbuga	eKYo eBYo
N (9,10)	ensi ensi	eYo eZo
LU (11)	oLUguudo	oLWo
KA-BU (12-14)	aKAsozi oBUsozi	aKo oBWo

27:

You will hear a noun with a demonstrative of the [.no] series. Reply with the same noun and the demonstrative of the [.o] series. Be careful to preserve the tone pattern.

ensi # eno.	ensi # eyo.
ennyanja # eno.	ennyanja # eyo.
ennyanja # zino.	ennyanja # ezo.
ekibuga # kino.	ekibuga # ekyo.
ebibuga # bino.	ebibuga # ebyo.
ekikko # kino.	ekikko # ekyo.
ebikko # bino.	ebikko # ebyo.
eddwaliro # lino.	eddwaliro # eryo.
amalwaliro # gano.	amalwaliro # ago.
amasaŋŋanzira # gano.	amasaŋŋanzira # ago.
emiisane # eno.	emiisane # eyo.
enkulungo # eno.	enkulungo # eyo.
enkulungo # zino.	enkulungo # ezo.

28:

This frame is the reverse of the preceding one. You will hear the noun with the demonstrative of the [.o] series. Reply with the same noun and the demonstrative of the [.no] series. Be careful to preserve the tone pattern!

29:

In this frame, you will hear a phrase like [ekibuga # ekyo.] 'that town of which we spoke'. Reply with the complete question [Ekibuga # ekyo / kiri ludda + wa?/].

30-

Tuli Kampala.
Twâgálá kúgéńdá J́jíńjá.

In this context, [twagala kugenda] might mean:

we are at...   we want to go to....   this is not...

[b]

31-

Tugenda Jjinja.
Tusinziira mu makkati g'ekibuga.

In this context, [tusinziira] might mean:

there is a road   it is not   we start from

[c]

32-

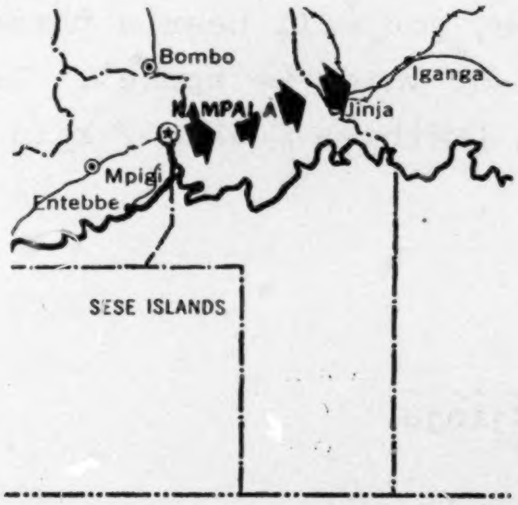
If [Oyagala kugenda Jjinja.] means 'you (sg.) want to go to Jinja,' then [Ogenda Jjinja.] means:

you want to   you are going to   you came from

[b]

33:

Tuva Kampala.


Bombo
Iganga
KAMPALA
Jinja
Mpigi
Entebbe
SESE ISLANDS

Judging from the map, the word [tuva] might be translated:

we are going from   we are at   we are near

[a]

34:

'You are going / coming from Kampala' might be translated:

Otuva Kampala.   Ova Kampala.

[b]

35:

The word [(e)kizimbe] occurs twice in this short text. Judging from the context, what might it mean?

minister   place   building

[c]

36

The plural of [ekizimbe] is probably:

amazimbe akazimbe ebizimbe

[c]

37

Ekizimbe kya Ministry y'ebyenjigiriza / _____ ludda wa?	Where is the building of the Ministry of Education?

eri kiri

[b]

38

Masaka / kiri mu maserengeta ga Uganda?	Is Masaka in the south of Uganda?

Yee, kiri mu maserengeta.

Nedda, kiri mu mambuka.

[a]

39

Masaka / kiri mu mambuka ga Uganda?	Is Masaka in the north of Uganda?

Yee, kiri mu mambuka.

Nedda, tekiri + mu mambuka.

[b]

40'

Most negatives in Luganda are formed by placing [te] before the subject prefix of the verb.

41-

What are the tone of these two expressions:

Ki̲ri mu mase̲rengeta.

Kí̲rí mú másé̲rèǹgétá. Kí̲rì mù màsé̲rèǹgétá.

[a]

Teki̲ri̲ mu mase̲rengeta.

Tèkí̲rí̲ mú másé̲rèǹgétá. Tèkí̲rì̲ mù màsé̲rèǹgétá.

[b]

42-

After the affirmative verb in Frame 41, the juncture is:

+ - / #

[b]

After the negative verb in Frame 41, the juncture is:

+ - / #

[a]

In fact, negative verbs are always followed by [+].

43

Oluguudo # olwo / te____genda Mbarara.	That road doesn't go to Mbarara.

ki   lu   ru

[r instead of l because the preceding vowel is e]

44

The negative form [terugenda] has a mark on:

the root syllable

the second mora of the root

the first mora of the root

[b]

45

Each kind of juncture is characteristically found in certain places. Which is which?

Before a word that starts with an initial vowel:

+   -   /   #

[a]

Between subject and verb:

+ - / #

[c]

After a relative verb:

+ - / #

[a]

Between noun and demonstratives of the [.no] or [.o] series:

+ - / #

[d]

After a negative verb:

+ - / #

[a]

46:

Buganda / kibuga?	Is Buganda a town?

Yee, kibuga.

Nedda, ssi + kibuga; kitundu kya Uganda.

[b]

47:

Nnalubaale / mugga? Is Victoria a river?

Yee, mugga.

Nedda, ssi + mugga; nnyanja.

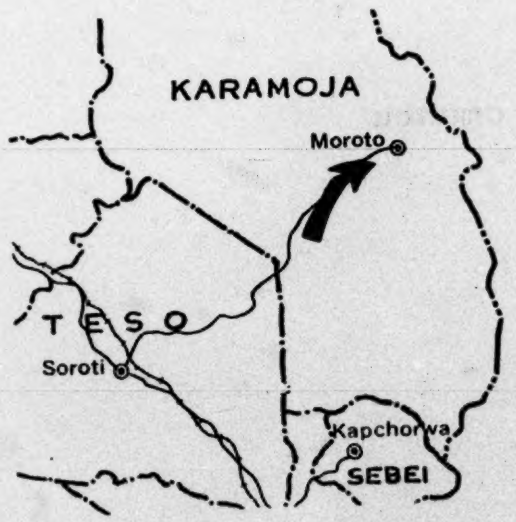
[b]

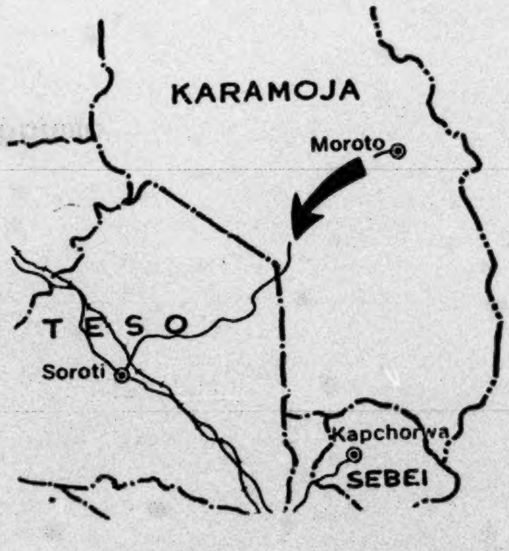
48!

The negative 'is or are not' is [ssi +], regardless of the concordial class of the noun that follows it.

49+

Tetuva + mu kibuga.


KARAMOJA
Moroto
T E S O
Soroti
Kapchorwa
SEBEI


KARAMOJA
Moroto
T E S O
Soroti
Kapchorwa
SEBEI

[a]

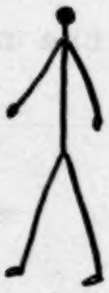
—　　　　　　　　　　　　　　　　　　　　　　　　　—

Series O.

This series introduces cardinal numerals and a few other very useful words.

$\overline{1}^{+}$　　　　　　　　　　　　　　　　　　　—

(　　　　)　'　　　　　　　'



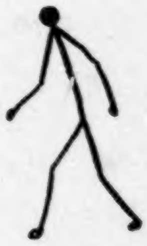
'　　　　　　'

omugga　　omuntu

—　　　　　　　　　　　　　　　　　　[b] —

2+

Kiki # kino?



omuntu Muntu.

[b]

3:-

omuntu
[ ]

[- ‾‾ ‾] [– \ -]

[a]

4-

The tones of the isolation form of [omuntu] are:

òmúńtù òmúńtú

[b]

5-

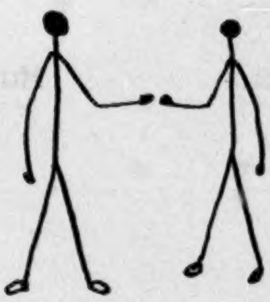
With this tonal pattern, we conclude that [omuntu] has ______ marked syllable(s).

no one two

[a]

6+

( ) ' '



' '

omuntu abantu

[b]

7:-

The tones of [abantu.] are:

àbàǹtù àbáńtú

[b]

8⁻

The prefix [omu-] is singular. The corresponding plural prefix is:

aba- a- ba-

[a]

9⁺

The word [bano] in this sentence probably means:

all these

[b]

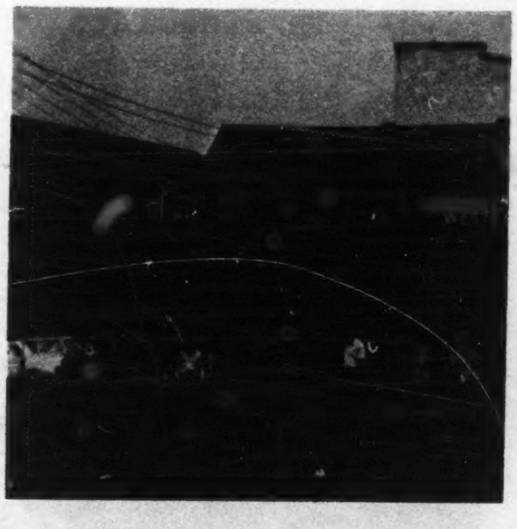
The word [bano] is:

A demonstrative of the [.no] series.
A demonstrative of the [.o] series.
An adjective.

[a]

10:-

Abantu # bano /
babeera mu
kibuga.



The verb [babeera] might mean:

they eat they live

[b]

11+

Abantu # bano /
babeera
ludda+wa~~?~~

Babeera mu kibuga.
Babeera mu nnyanja.

[a]

12:-

Abantu # bano / babeera mu kibuga.

These people live in a town.

[Àbáńtú # bànò]

13:-

Abantu bano babeera mu kibuga.

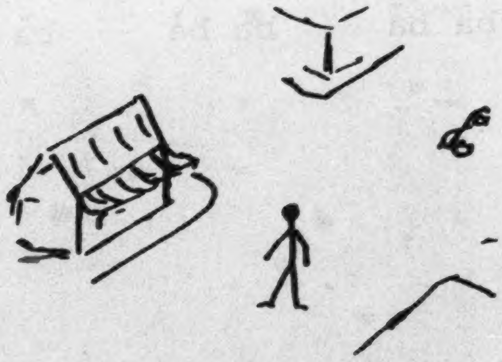
[bábéérá]

The syllable [ra] has high tone in this sentence because of:

USR MSR DR

[b]

14:-



The demonstrative of the [.no] series that goes with [omuntu] is:

? ? ?

[ono]

15

The noun [omuntu] is a singular noun of the _____ class.

MU-BA   MU-MI   N

[a]

16

Omuntu # ____no / ___beera mu kibuga.   This person lives in a town.

a a   o a   ba ba

[b]

17

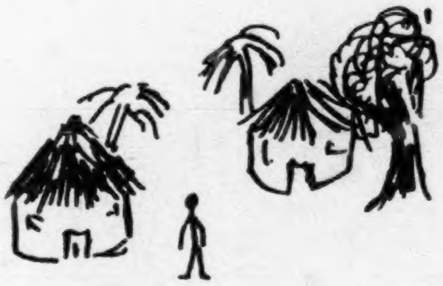
Abantu # __no / ___beera mu kibuga.   These people live in town.

bá bá   bà bà   bà bá

[c]

18+

Omuntu ono
abeera mu
kyalo.



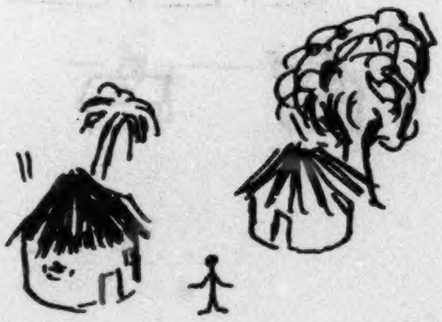
The word [kyalo] might mean:

day village

[b]

19+

Omuntu ono
abeera mu
kibuga?



Does this person
live in a city?

Yee. Nedda.

[b]

20:-

ekyalo

[ ]

[_ ‾‾‾ ‾]   [_ ___ ‾]

[a]

21:-

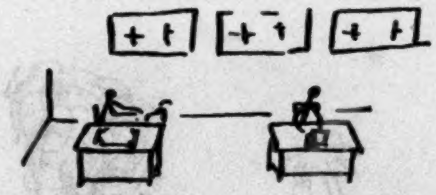
mu kyalo

[ ]

[- ‾‾‾ ‾]   [- ___ ‾]

[b]

22:-



The new word in this sentence is:

bakala   **bakola**

[b]

23:-

Judging from context, [bakola] might mean:

they work they know

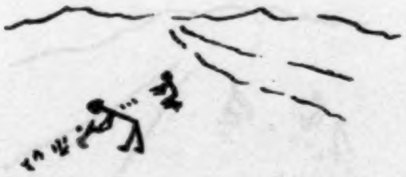
[a]

24:-

Abantu # bano / bakola mu ofiisi.	These people work in an office.

[bákólá]

25:-



The new word is:

badima balima

[b]

26^{-}

The word [balima] probably means:

they cultivate or farm

they wait or expect

[a]

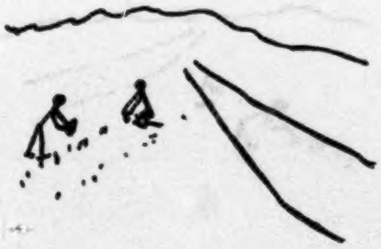
$27^{:-}$

Abantu bano balima.

[bálìmá]

28^{+}

Abantu bano
bakola ki?



Balima.
Bakola mu ofiisi.

[a]

29

In [bakola ki?̸], the symbol [?̸] means that there must be level high pitch beginning with:

The subject prefix of the verb.

The last preceding marked syllable.

[b]

30

Abantu + ababeera + mu
kibuga / balima?

Yee. Nedda.

[b]

31

The form [ababeera] is called:

An indicative form.

An infinitive.

A relative form.

[c]

32:-

Abantu + ababeera + mu kibuga / balima?	Do people who live in town farm?

[ábábéérá]

In this sentence, why does the first syllable of [ababeera] have high tone?

Because it is part of an unmarked sequence that begins in the preceding word.

Because the initial vowel of a relative verb always has high tone.

[a]

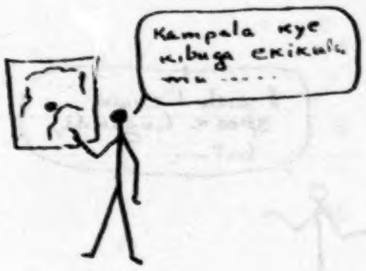
33-

Abantu ____beera mu kibuga bakola mu ofiisi.	People who live in town work in offices.

ba-　　　　aba-

[b]

34:-


Kampala kye kibuga ekikulu mu .....

The new word is:

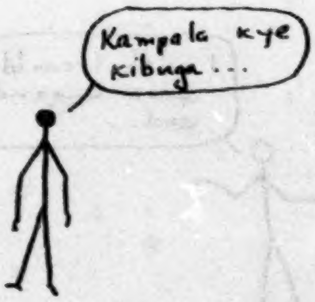
Omuganda Muganda

[b]

35:-

Omuntu # ono / Muganda.

This person is a Muganda.


Kampala kye kibuga ...

The word [Muganda] is best translated:

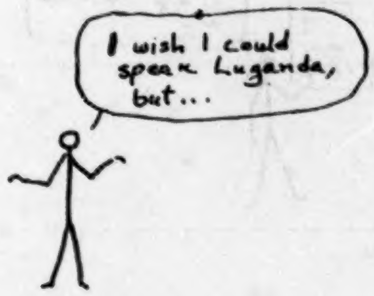
Is a Ganda Person.
A Ganda person.
The Ganda person.

[a]

36:-

Omuntu # ono /
Muganda?

Is this person
a Muganda?

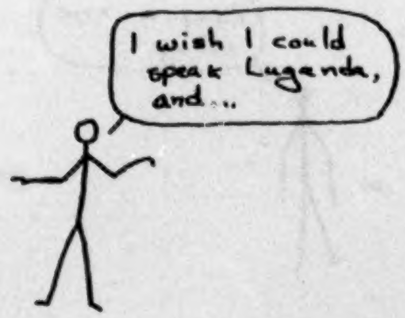

I wish I could speak Luganda, but...

Yee. Nedda.

[b]

37:

omuzungu.

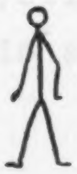

I wish I could speak Luganda, and...

[— - ‾‾ _]   [— - ╲ -]

[b]

38+

Omuntu # ono / Mugan̲da?	Is this person a Muganda?



Yee, Muganda.   Nedda, Muzungu.   Nedda, Omuzungu.

[b]

39-

The words [Omuzungu] 'European' and [Omuganda] 'Muganda' are __________ in tone.

alike   different

[a]

The words [Muzungu.] and [Muganda.] are ________ in tone.

alike   different

[b]

40

Most marked nouns always have the mark on the same mora, no matter whether they have an initial vowel or not: [ekibuga, kibuga; amalwaliro, malwaliro; omuzungu, muzungu.]. A few shift the mark so that it is always on the third mora: [Omuganda, Muganda].

41

omuntu omu	one person

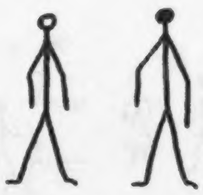
òmúńtú òmùntù

[b]

42-

abantu ___biri

Two people.



o ba aba

[b]

43:-

In the expression [abantu babi̲ri] 'two people', USR __________ to the unmarked noun [abantu].

applies does not apply

[b]

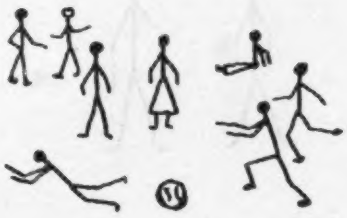
44-

What tones and what juncture would you write for [omuntu omu̲.]?

? ? ?

[òmùǹtù / òmû̲]

45:-



àbàǹtù àbáńgì   àbàǹtù báńgì   àbáńtú báńgì

[b]

46-

abantu bangi	many people

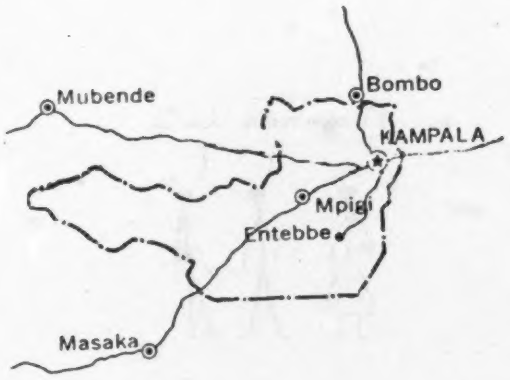
The juncture between these two words is:

+   -   /   #

[c]

47

ebibuga / bingi


Mubende
Bombo
KAMPALA
Mpigi
Entebbe
Masaka

many cities

The tones of this phrase ought to be:

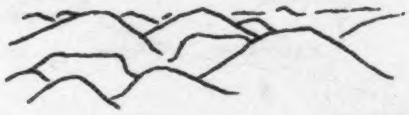
èbìbúgà bíńgì   èbìbúgá bíńgì

[a]

48

obusozi /
___.ngi

many hills

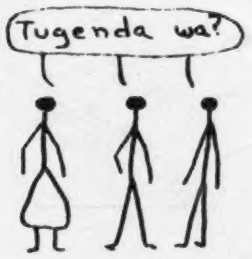


bá   bí   bú

[c]

49:-

Abantu # bano
___ / Baganda.



All these people
are Baganda.

bona bonna

[b]

50-

Ebibuga # bino
byonna biri
mu Uganda.

All these cities
are in Uganda.

Soroti
Bombo
Iganga
KAMPALA
Jinja
Mpigi
Entebbe

The juncture that is used before [byonna] 'all' is:

[+], because USR applies to [bino] in this sentence.

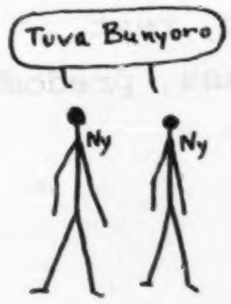
[#], because USR does not extend across the boundary to [byo].

[b]

51+

Abantu # bano / Banyoro?

Are these people Banyoro?

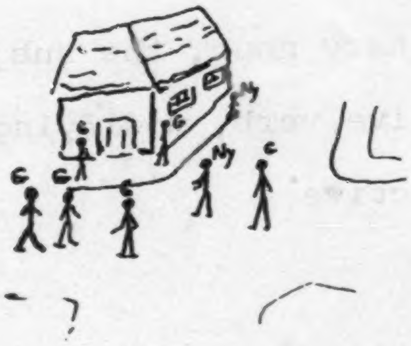

Tuva Banyoro
Ny
Ny

Yee, Banyoro.   Nedda, Baganda.

[a]

52:-

Abaganda / be
bantu +
abasinga +
obungi # mu
kibuga # kino.



The new word in this sentence is:

bantu   abazinga   abasinga

[c]

53-

The word [abasinga] probably means:

they who sleep, rest
they who surpass, predominate

[b]

54:

Abantu + abasinga + mu Masindi / Banyoro.

Abanyoro / bantu, oba / kibuga?

Bantu. Kibuga.

[a]

55-

The word [abasinga] in this sentence is:

An ordinary noun, the subject of the sentence.

A relative verb, modifying [abantu].

An adjective.

[b]

56:

Abantu + abakola + mu ofiisi / babeera mu kibuga?

Yee, babeera mu kibuga.

Nedda, babeera mu kyalo.

[a]

57:-

Abantu + abakola + mu ofiisi / babeera mu kibuga.	People who work in offices live in town.

abákòlà +   abákòlá +   abákólá +

[a]

58-

There are three marked moras in the relative verb form [abakola +]. Why do the last two syllables have low tone in the above sentence?

DR applies within the word.

MSR does not apply within the word.

[a]

59-

In the relative verb form [abasinga +] there are again three marked moras. But the tones are [abasinga +]. Why doesn't DR cause the syllable [nga] to be low?

?   ?   ?

[Because [nga] is not part of an unbroken chain of marked moras.]

60

In [abasinga +], why is the syllable [si] high?

? ? ?

[It is part of a marked sequence that begins with [ba] and ends with [nga].

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